

What is Newsom’s budget proposal? Nobody knows — he’s in Davos p5

Will B of A and PG&E take over the Small Business Commission? p8

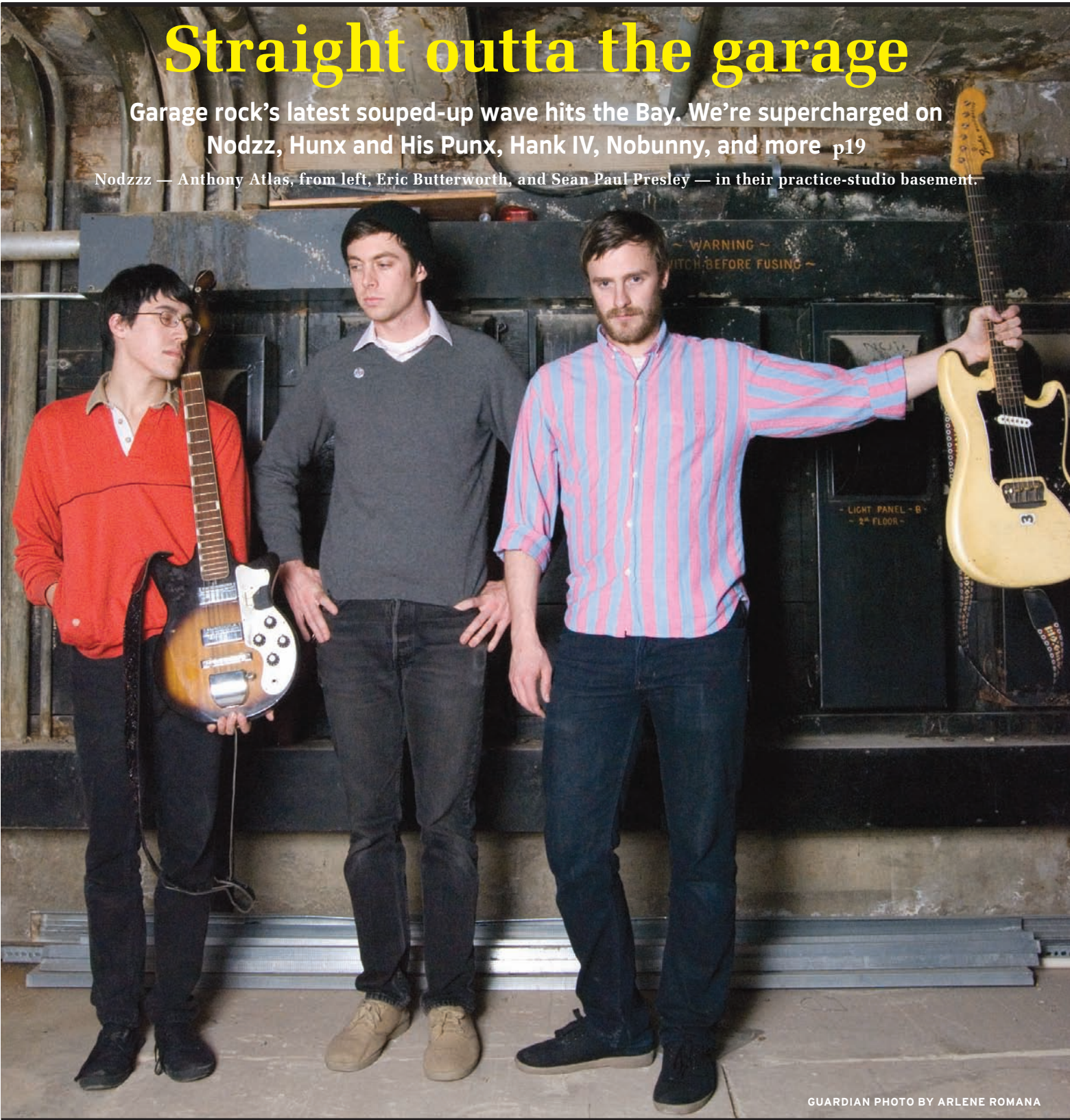
GUARDIAN

JANUARY 28 - FEBRUARY 3, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 18 FREE

Straight outta the garage

Garage rock’s latest souped-up wave hits the Bay. We’re supercharged on Nodzz, Hunx and His Punx, Hank IV, Nobunny, and more p19

Nodzzz — Anthony Atlas, from left, Eric Butterworth, and Sean Paul Presley — in their practice-studio basement.



GUARDIAN PHOTO BY ARLENE ROMANA

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

Just about every progressive economist agrees that the federal bailout bill should include money to help state and local government. I agree. Forcing government to lay off public sector workers and cut services is the worst thing you can do in a recession.

But in a strange way, some sick, contrary part of me almost hopes the Obama administration doesn't bail out California. Federal money would let us off easy. It would let us do what just about everyone in Sacramento desperately wants to do right now: figure out a way to get out of this mess for another year. Then we can all hope things will get better again.

But they won't, is the thing. As the *San Francisco Chronicle* reported Jan. 25, the weak economy is leading to a lot of home sales, and a lot of those sales are at prices below the level of the property's current tax assessment. So property tax revenue will be dropping this year — but they'll stay low next year, and the year after, and the year after that. Because under Proposition 13, property taxes can't go up by more than 2 percent a year. So even as the economy recovers and property values rise, those houses and commercial properties sold at bargain basement levels today will continue to enjoy nice tax cuts for the foreseeable future.

Meanwhile, the state already owes billions from previous one-time borrowing to cover previous one-time budget solutions. And since most of the money comes from taxes that are highly unstable and move with the economy (sales taxes, for example), the budget hole is going to get worse before it gets better.

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1.28.2009

So what are Newsom's budget plans?

EDITORIAL In Washington, Rep. Nancy Pelosi — who has never been known as a radical leftist — is proposing that Congress repeal the Bush tax cuts, now, two years before they expire. That would bring \$226 billion into the federal till, enough to fund a good part of the stimulus package.

In Sacramento, Democrats are moving toward a special election this spring to allow the voters to approve a tax increase — a move that would prevent disastrous service cuts in this horrible economic climate. Even the Republicans in the state Legislature — about as intransigent a group of people as you're going to find in public service in America — are actually discussing the possibility that they might accept a tax increase as part of a budget deal.

Political writer David Sirota, blogging on Open Left, argues that a tectonic shift is taking place, that budget fights are “tilting the terms of debate away from Reaganism and toward progressive policy goals.”

But not in San Francisco, where Mayor Gavin Newsom refuses to support any sort of new revenue measures this spring. In fact, while the supervisors, labor, and others are working to try to figure out a solution to the budget crisis, Newsom has been out of town, campaigning for governor or galavanting off to Paris and Davos.

We can't quite figure out what the mayor plans to do about a budget deficit that could reach \$500 million. So far we know he thinks the city can get some money by privatizing cab medallions (a dumb idea). We also hear he's talking about vastly increasing the number of condo conversion permits (an even worse idea that will lead to massive evictions and the end of rent control). Beyond that, he hasn't offered anything.

We recognize the problems with a spring special election. Passing a

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Where federal banking money should go

By Eric Weaver

OPINION The federal government is shelling out hundreds of billions of dollars to prop up failing financial institutions, with no end in sight. Taxpayer money is going to commercial banks and insurance companies that took outsized risks and participated in extraordinarily complex financial transactions, motivated by no purpose beyond the hunger for profits. They were allowed to engage in this destructive behavior despite being among the most heavily regulated companies on earth. This is a terrible mess, and we're all paying for it.

Yet there is one type of financial institution that remains unsullied by the current crisis — community development financial institutions, or CDFIs. CDFI is an official federal designation given to community loan funds, credit unions, and community development banks that have a mission first and foremost to address the financial needs of working people

and low-income communities.

To be designated a CDFI, a financial institution must go through a rigorous screening process administered by the Treasury Department and prove that its core mission is to bring about economic benefits for the underserved and that it's accountable to the communities it serves. In the Bay Area, active CDFIs include the Northern California Community Loan Fund, One California Bank in Oakland, and my own organization, Opportunity Fund.

CDFIs make microloans to new and emerging small businesses. They offer fair and non-predatory mortgage loans to first-time homebuyers, often combining their loans with homebuyer counseling. And they finance the construction of new affordable rental housing, health clinics, and social service facilities. Opportunity Fund, for instance, has invested more than \$120 million into some of the most troubled neighborhoods in the Bay Area,

with a loan loss rate of less than 1 percent. And we have somehow managed to do this without the use of complex derivatives, credit default swaps, or exotic mortgage products. We have done it by taking prudent risks on hardworking people who deserve a chance.

Unlike lenders motivated by greed and empowered by questionable financial “innovations,” CDFIs are generally in much healthier financial condition than their mainstream counterparts. Despite being regulated by nothing more than our mission to make our communities better, we are not in need of a bailout.

We are, however, forcefully and unapologetically asking for a major share of any economic stimulus that Congress approves.

If the treasury can pour \$700 billion (and counting) into corporations that pushed the envelope way too far in pursuit of profits, surely it can and should inject \$5 billion or \$10 billion

CONTINUES ON PAGE 6 »

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COMMENTS

THE SELFISH AMERICANS

Great column (Editors's Notes, 1/21/09), probably the best one yet! It's about time a paid journalist had the guts to write that selfishness is one of the roots of our problems. As an environmentalist, I've long realized that our problems are rooted in a lack of wisdom, which manifests as immorality, which in turn manifests as selfishness, materialism, and greed. You could not be more correct that new technologies will not solve environmental problems, but I'd take it a step further: greatly reducing individual consumption will do far more than any improvement of technology. That's not to say that the government should require replacement of the most environmentally harmful technologies with the least harmful, because it obviously should, even where that requirement would be more expensive or have other effects that some people don't like. But the standard yuppie/baby boomer line that technology will solve our problems is nothing but wanting to have one's cake and eat it too, and has no basis in reality. *All* technology is environmentally harmful, so the less we use, the better.

Jeff Hoffman
San Francisco

NEWSOM'S CAB GRAB

Thanks for the objective view of [the taxi permit] issue (“Don't privatize the cab permits,” 1/22/09) after the *San Francisco Chronicle's* puff piece the other day on auctioning medallions. Mayor Gavin Newsom's scheme is nothing but a money and power grab, meant to skim off a huge amount of the money in the cab industry, money that now goes to working cab drivers but will instead go to the city and the money lenders. It will put a lot of upward pressure on taxi fares to meet the added burden on the cabs, and, contrary to what

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EDITORS NOTE'S

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This is no way to run the world's eighth-largest economy.

And I keep thinking: could this finally be our chance to do something about it? Might things get so bad this year that people start asking about actual radical change?

And when I talk about radical change, I'm not talking about a tax here or there. I'm talking about somebody in the Legislature standing up and saying, if we were going to create from scratch a system to fund the state of California, what would it look like? And I can tell you, it would look nothing like the Winchester Mystery House of tax laws that we have today.

I won't be the one called on to draft the blueprint for a new California revenue system, which is probably a good thing. But I can make a few observations and offer a few proposals that almost everyone with any sense agrees ought to be on the table.

First, California may be broke right now, but many of its residents are not. Generally speaking, the fairest types of taxes are income taxes, and the state doesn't charge the people with very high earnings anywhere near enough. And since the rich don't tend to suffer as much as the rest of us in recessions, that's a fairly stable resource.

We don't do enough to capture our share of the money companies make off California's resources, either. This is an oil-producing state, yet we have no tax on oil at the well-head; even Louisiana has that. And we don't do nearly enough to charge consumers for the damage they do to the environment (the car tax being the most obvious example).

But beyond that, we tax goods and manufacturing, which is no longer the base of our economy, and let services go free. Some services are necessary and should be exempt (medical care, for example). But are the people who pay for, say, personal trainers or cosmetic surgery by and large better off financially than the rest of us? I suspect they are. Should they be taxed on what is by almost any standard a luxury service?

The point is, we need to stop looking at this as a one-time problem. This year's deficit is the canary in the financial coal mine. Maybe instead of a ballot measure on one tax plan, we should have an election to reconsider Prop. 13, the tax code, and the entire way we finance the state. The system is about to collapse. Maybe we should start again, and get it right this time. **SFBG**

BUDGET

CONT>>

tax measure would require a two-thirds majority, a tough threshold under the best of circumstances. The state may call its own special election in May, preempting the city's chances. The deadlines are tight, and city officials would need to move very quickly to come up with a workable plan in time.

But there are also serious problems with abandoning the idea, or even waiting until November. We're talking cataclysmic budget cuts here — maybe as many as 1,500 layoffs, massive cutbacks in public health, parks and recreation centers closed, fire stations shut down, police cut back, Muni backsliding into dysfunction, programs for the homeless and needy vanishing as more and more desperate people fill the streets ... it won't be pretty.

We've consistently argued that a June special election to raise new tax money is a reasonable option, and the supervisors need to keep it on the table. That means voting on several technical issues Jan. 27 and then moving at full speed to draft the ballot proposals. If circumstances change, the city can always back off and cancel the election.

But the mayor needs to come back to town and start getting engaged with this problem. Before he simply dismisses the June election, he needs to tell us his plan. What alternatives is he offering? What is he proposing to cut? What jobs, what services, will be eliminated?

The same goes for downtown, small business leaders, and the supervisors who oppose tax increases. Tell us — now, in public — what you propose to do about this once-in-a-lifetime crisis. The progressives are at least putting forward plans, imperfect as they may be. Anyone who refuses to support those plans should be required to offer something else. **SFBG**

OP-ED

CONT>>

into CDFIs, which will invest that money in our neighborhoods and into a better life for those who are struggling most right now.

The Treasury Department invests in CDFIs through its CDFI Fund, so this stimulus can be administered with no new bureaucracy. Furthermore, we are ready to put the money to work right away instead of salting it away like many banks did with the first round of bailout money. Opportunity Fund has identified \$50 million in shovel-ready affordable housing developments that

we could finance immediately if we had the capital, and our sister organizations also have real deals in their pipelines.

Let's work together to make sure that this time around some of the money in Bedford Falls goes to Jimmy Stewart, and not all to Mr. Potter. **SFBG**

Eric Weaver is CEO of Opportunity Fund (www.opportunityfund.org).

COMMENTS

CONT>>

Newsom says, will not do a thing to improve service — rather the opposite. Already, during the last 10 years, City Hall has added enormously to the costs of running the cabs. Newsom is licking his chops while looking at New York, where they buy and sell medallions, which go for \$700,000 apiece! What cab driver, even the ones who work 12 hours a day, can afford to put himself in hock for that kind of money?

Tagletigre

From sfbg.com

WHO STANDS TO LOSE?

So what of pre-Proposition K medallion holders, of which there are several hundred left, who worked their asses off to earn enough money to buy a medallion and then had the right to buy, sell, or trade their commodity taken away from them? This piece is nebulous. Who stands to lose the most over the medallion struggle? It's not Newsom, supes, or drunken Marina trash saving their spike-heeled feet the two-block walk: it's the drivers. When a medallion holder dies, the medallion reverts straight back to the city. When a medallion holder wants to retire or just do something other than drive a cab, their only recourse is to rent out the medallion. It's a shit job — but if it's a "public necessity," shouldn't progressives be calling for something to make it less shitty?

MannyOrtez

From sfbg.com

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

Mom and pop lose their voice

The recession-rocked small businesses community is feeling neglect by City Hall and used by downtown corporations

By Rebecca Bowe
rebeccab@sfbg.com

Bank of America and Pacific Gas and Electric Co. are quite the opposite of mom-and-pop operations, yet two of the seven members appointed to San Francisco's Small Business Commission hail from these corporations, much to the chagrin of true small business leaders.

In a heated e-mail fired off to an assortment of City Hall staffers Jan. 13, Small Business Commissioner Michael O'Connor criticized the Mayor's Office for diluting the commission — which was set up to go to bat for the little guy — with big business appointees.

Meanwhile, funding for the Small Business Assistance Center was almost eliminated last month by the Board of Supervisors. And a report that was supposed to streamline the unwieldy permitting process for small businesses, which the administration was required to complete under the 2007 measure Proposition I, never materialized.

At a time when small businesses are struggling in the face of a dour economic landscape, strong advocacy on their behalf is needed now more than ever. But even as former Small Business Commissioner David Chiu ascends to the presidency of the Board of Supervisors, small business leaders are decrying their lack of support in City Hall.

The Small Business Commission is a seven-member body composed

of three members appointed by the Board of Supervisors and four appointed by Mayor Gavin Newsom. Set up to serve as an advocate for the small business community, the commission was also chartered to oversee the Office of Small Business, a branch of the city's Office of Economic and Workforce Development.

Last May, the office opened its Small Business Assistance Center, created to lend startups a helping hand with navigating the bureaucratic maze of permits, fees, licenses, and other hoops to be jumped through to legitimately set up shop in the city.

Regina Dick-Endrezzi, acting director of the Office of Small Business and one of four people staffing the center, says there's a real need for the service. She said that about 99 percent of all San Francisco businesses fall into the category of "small," which she defines as having fewer than 100 employees, making it one of the most important sectors of the city's economy.

Since the center opened, more than 1,300 small business clients have received assistance there, according to Dick-Endrezzi. Many lack the resources and capital that larger enterprises might have at their disposal, so SBAC case managers act as counselors for people who are trying to get a new business off the ground.

Entrepreneurs have sought help with things like obtaining a permit to open a vegan taco truck, acquiring a license to start a cleaning business, or filing for tax credits for an organic baby food business, to name

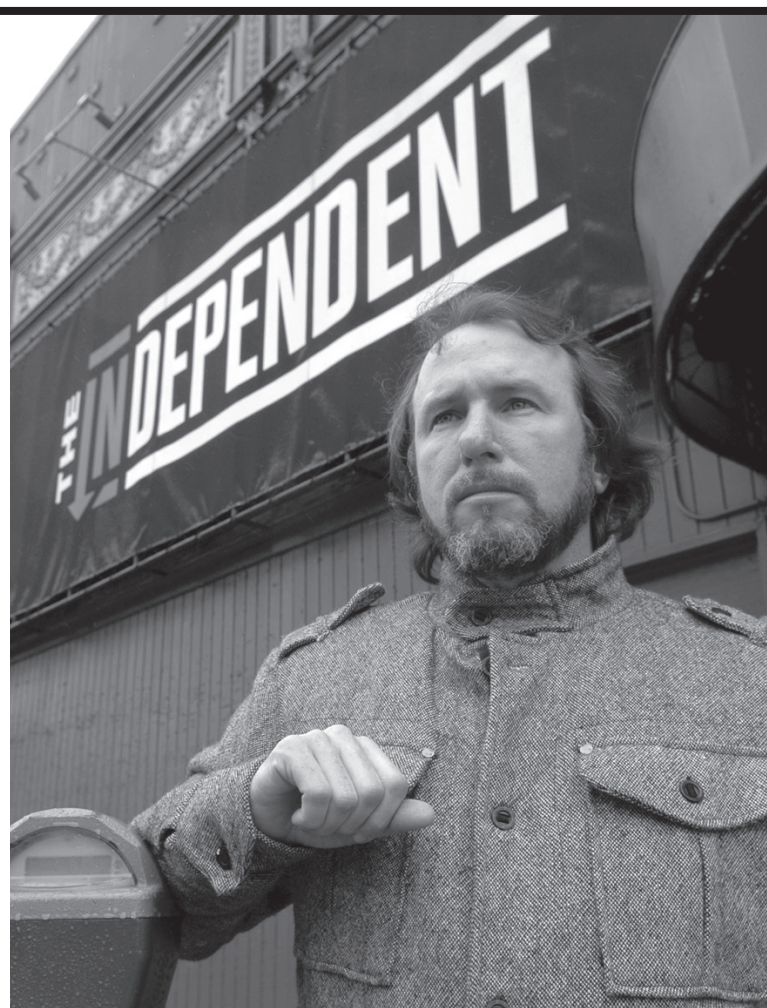
a few examples. "This is something we really need," Dick-Endrezzi told the *Guardian*, "and this is something politics shouldn't get in the way of."

Nonetheless, the center and the commission haven't been spared from controversy. In December, the Board of Supervisors considered slashing SBAC funding. The \$800,000 annual budget was ultimately granted, but it weathered midyear budget cuts of around 10 percent.

Now a new issue of contention has emerged: O'Connor has sounded the alarm that the SBC is becoming weakened by mayoral appointees who represent the large corporate interests that are often quite different from those of small businesses.

The conflict went public at the Jan. 12 SBC meeting when it came time to elect a new vice president. Richard Ventura, who heads a consulting firm and serves as executive director of the downtown-based Hispanic Chamber of Commerce, had just won commissioners' approval to serve as president. Before a second round of votes were cast, O'Connor — who served as president for two years but declined to try for the post again — voiced his fervent opinion that "an actual small business owner" should be chosen for the other leadership slot.

"I think we need the balance of a small business owner in either the presidency or the vice-presidency position," said O'Connor, who owns the Independent music venue in the Western Addition. "If we have a president and a vice president that both



Michael O'Connor, who owns the Independent nightclub, says the Small Business Commission is being diluted by big company representatives. | GUARDIAN PHOTO BY CHARLES RUSSO

come from downtown, and if three out of the four mayoral appointees on this commission are from downtown, I will be incredibly embarrassed to be on this commission. And I'm sorry, this is nothing personal — I like everybody on this commission — but small business is in a fight for its life, in this building and in City Hall."

Despite his plea, Commissioner Irene Yee Riley — a retired Bank of

America executive — was elected. Although not a small business owner, Yee Riley told commissioners that she was qualified to serve as vice president thanks to her "many years of experience working with small business owners as a banker."

"I'm retired, and I have time, so I want to use this opportunity to give back to the community," she added.

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Small businesses

CONT»

Yee Riley won after receiving one vote more than Commissioner Janet Clyde, a bartender and general managing partner of Vesuvio Cafe in North Beach. “I live in the Mission District in a solid working-class neighborhood that is rapidly changing,” Clyde told the other commission members during her pitch. “I know the challenges of small businesses operating far from the power and economic center of San Francisco, and I intend to work to recommend their interests ... even in this difficult budgetary time.”

The following morning, a dismayed O'Connor vented his frustration in an e-mail to mayoral staffers, typing “Small Business Commission ... or ... Big Business Commission” into the subject line. Installing commissioners with ties to large corporations rather than direct small business experience constitutes “a neutralization of the only real voice small businesses have in San Francisco,” he charged.

The most recent mayoral appointee to the SBC was Darlene Chiu (no relation to David Chiu), a spokesperson for PG&E who formerly served as deputy director

of communications for the Mayor's Office. When the *Guardian* queried the Mayor's Office last March on what qualifications a PG&E spokesperson brought to the Small Business Commission, Press Secretary Nathan Ballard responded with this statement: “Darlene has first hand knowledge of the challenges facing small businesses in San Francisco. She grew up working in her family's ... retail businesses in Chinatown, managing nine to 15 employees. She will also bring her knowledge of city government and communications to the commission, which will be important to the successful operations and promotion of the assistance center.” (See “Newsom to small business: drop dead!” March 18, 2008 Bruce Blog.)

But since her appointment last March, public records show that Chiu has missed four of the monthly meetings. Excessive absenteeism at city commission meetings briefly emerged as an issue in September 2006, prompting Newsom to introduce a new standard with a working goal of 100 percent attendance for commissioners.

Meanwhile, not everyone agrees with O'Connor's assertion that “San Francisco's Office of Economic Development seems to believe small

business is just an annoying little rock in its shoe.”

“The Office of Economic Development is incredibly committed to keeping this commission strong,” counters Jennifer Matz, managing deputy director of the Office of Economic and Workforce Development, who played a role in starting the Small Business Assistance Center. “Michael is very disappointed about what happened, but I don't think it reflects a lack of commitment to small business on the part of the city or the Mayor's Office.”

Matz said the challenge to the SBAC came from the Board of Supervisors — not the Mayor's Office — when they considered revoking the center's funding. She also contends that the Small Business Commission's voting record doesn't demonstrate a downtown vs. small business split.

From January 2008 to this January, commissioners voted unanimously 34 out of 38 times, the record shows. But it's on the divisive issues where small and big businesses differ that can have the most impact.

Sup. Chiu served on the Small Business Commission before being elected to the Board of Supervisors. He said commission members usually

saw eye-to-eye on most items that came before the commission regardless of whether they were board or mayoral appointees. But for him, the frustration was that “it didn't feel that either the mayor or the Board of Supervisors were focused on small business.”

In his new capacity as board president, he said measures that aid small businesses will be moving up on the list of priorities. For example, he has asked for a hearing on why the report on streamlining small business regulations, which Prop. I required the Office of Small Business to complete by 2007, was never done.

Although doubts about the commitment to small business seemed to be cast on all sides, everyone we spoke with seemed to agree on one point: in these stormy economic times, San Francisco's small businesses need all the help they can get.

Two reports released in December by the U.S. Bureau of Labor Statistics and Automatic Data Processing (ADP) provide some insight into the challenges facing small businesses nationally. BLS reported that 524,000 jobs were lost during December, bringing the 2008 total to 2.6 million lost jobs — the highest since 1993.

The ADP report showed that 281,000 jobs had been shed from companies with fewer than 50 employees. This signifies a drastic increase in job losses from this sector: between October and November, small businesses cut just 79,000 employees, according to ADP, and between September and October, they let go of 25,000 employees.

“That was the first time since 2002 that small businesses had net job losses,” says Scott Hauge, president of Small Business California. What's frightening, he says, is that the small business sector traditionally acts as an economic stabilizer.

During the battles it the mid-1980s over accelerating downtown office building construction, the *Guardian* commissioned a study from noted MIT economist David Birch that found that small business accounted for most net job creation in San Francisco, and that catering to corporate demands downtown actually cost the city jobs.

Yet now, with the small business community sometimes serving as a political football tossed between downtown and City Hall, the city's economic base is in trouble and hoping for help from political leaders who are now contemplating deep budget cuts. **SFBG**

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Immigrant activists seek Newsom meeting

Will the mayor explain why SF now deports youth?

By Andrea de Brito
> news@sfbg.com

As cops pushed their way through City Hall's crowded hallways the day after the presidential inauguration, telling immigrant-rights demonstrators to make a clear pathway, a woman pulled her friend closer to the wall.

"Be careful," she said in Spanish. "You don't want to be detained."

The mostly Latino protesters placed a candle and an invitation to an immigrant rights meeting in front of each supervisor's door. The event was meant to bid good riddance to George W. Bush and demand policy change from both President Barack Obama and Mayor Gavin Newsom in light of the escalating nationwide crackdowns on undocumented immigrants.

Angered by what they see as a lack of local political leadership in the face of federal assaults on San Francisco's sanctuary city ordinance, the protesters, numbering in the hundreds, sang social justice songs and chanted "*Si se puede*" before stopping in front of the Mayor's Office to shout, "Let us in!"

Organized by the San Francisco Immigrant Rights Defense Committee, a coalition of 30 organizations that has been working on an immigrants' rights platform since last July, the action was intended to place additional pressure on Newsom to meet directly with activists.

Newsom has refused to hold a public meeting with immigrant-rights groups since announcing last summer that the city would contact federal authorities whenever youth suspected of being undocumented are arrested on felony charges. That means even innocent kids, arrested by mistake, could be deported.

Newsom's abrupt policy shift came on the heels of a series of racially charged *San Francisco Chronicle* articles that hit newsstands just as he was announcing his intention to run for California governor.

Since then, SFIRDC has organized protests and met individually with nine supervisors to persuade them to uphold the city's sanctuary ordinance and municipal ID program, and to work to stop Immigration and

discussion cannot move forward.

San Francisco's 1989 Sanctuary Ordinance prohibits the use of city funds to enforce federal immigration law, but a 1993 amendment requires the city to report immigrants suspected of felonies to the federal government.

But San Francisco law-enforcement officials chose not to apply that rule to young people — until last summer's policy shift. Since then, the Juvenile Probation Department has referred an estimated 100 San Francisco youth (who were arrested on suspicion of a crime, but not yet convicted) to ICE. The feds can detain undocumented youth in county jails with adult criminals or transfer them to other facilities, often in other states, without notifying an attorney or a family member.

"We want to narrow the 1993 felony exception to be applied only if a youth has gotten due process and been found to have committed a felony," Chan said.

Customs Enforcement (ICE) raids, police checkpoints, and budget cuts to immigrant community programs.

To date, the four newly elected supervisors — John Avalos, David Campos, David Chiu, and Eric Mar, all direct descendants of immigrant families — along with two returning board members, Sups. Chris Daly and Bevan Dufty, have signed SFIRDC's pledge.

But while Sup. Sophie Maxwell is said to be open to the idea and Ross Mirkarimi is likely to sign it, Sups. Michela Alioto-Pier, Sean Elsbernd, and Carmen Chu, Newsom's closest allies on the board, have not.



Immigrant rights activists packed City Hall Jan. 21.

GUARDIAN PHOTO BY LUKE THOMAS

SFIRDC co-organizer and Asian Law Caucus staff attorney Angela Chan said the coalition hopes Newsom will be receptive to the idea of a Feb. 25 town hall meeting, and that Obama will heed calls to stop raids and suspend detentions and deportations — moves that have increased in frequency locally since Joseph Russoniello was appointed U.S. Attorney for Northern California in December 2007.

"Russoniello's priorities don't seem to be in line with the Obama administration," Chan told the *Guardian*, further noting that the success of SFIRDC's February 25th meeting, which will be held at the office of St. Peter's Housing Committee, hinges on the presence of the mayor: If he doesn't show, the

The city's crackdown is part of a larger national picture. The amped-up federal campaign against undocumented immigrants, a product of post-9/11 programs, began when ICE was created to replace the Immigration and Naturalization Service in 2003.

"There are victims of domestic violence who will not call the police because they are afraid of their families getting deported," Guillermina Castellano, a domestic worker and activist with Mujeres Unidas and La Raza Central, said at the protest. "The main difference between now and before is the scale," said Francisco Ugarte, a lawyer with the Immigrant Legal Education Network. "It's hard to describe the kind of fear that exists now." **SFBG**

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Union showdown

UHW threatened with takeover by SEIU

By Steven T. Jones
> steve@sfbg.com

The Oakland-based United Healthcare Workers is bracing for an imminent takeover by its parent, Service Employees International Union, after defying an SEIU ultimatum to support the transfer of 65,000 UHW nursing home and homecare workers to a new local — without a member vote and with leadership appointed by SEIU.

The power struggle between SEIU President Andy Stern and UHW head Sal Rosselli and their respective boards, which has been escalating for the last year (see “A less perfect union,” 4/9/08), came to a head Jan. 22 when SEIU’s International Executive Board approved findings of fiscal shenanigans and insubordination by UHW leaders and threatened to oust them and institute a trusteeship if six conditions were not met within five days.

To determine its response over the weekend, UHW organized meetings with about 5,000 of its members in San Francisco and four other cities, announcing the response during a raucous press conference at the Oakland headquarters the morning of Jan. 26, a day before the SEIU deadline.

“You ready everybody?” began Rosselli, flanked by a rainbow of 30 members and signs like “Hands off our UHW” and “Don’t Silence our Voices.” The energized crowd of about 100 supporters answered with an enthusiastic, “Yeah!”

At that 11 a.m. rally, and in a teleconference an hour later with reporters from across the country, including from the *Los Angeles Times* and *The Washington Post*, Rosselli began by describing the UHW (which began with San Francisco General Hospital workers about 75 years ago) as perhaps the most effective, democratic, politicized, and oldest health care union in the country.

“We have an ideology that there’s no limit to empowering workers,” Rosselli told reporters, announcing that UHW has unanimously approved a response letter to Stern that he characterized as “a compromise to avoid a civil war and get to the path of reconciliation.”

But SEIU spokesperson Michelle Ringuette, while noting that her union’s leadership had not yet decided how to respond by *Guardian* press time, said the findings and conditions by special hearing officer Ray Marshall (who was the labor secretary under President Jimmy Carter) “was not a negotiation.”

Marshall’s 105-page report concluded that “Leaders of the UHW did engage in financial malpractice and undermined democratic procedures when they transferred UHW funds to a nonprofit organization to be used in contests with the International Union.” It set out conditions to avoid trusteeship that included supporting the transfer of long-term care workers, greater fiscal oversight by SEIU, purging the UHW database of names pilfered from SEIU, and publicizing the Marshall report to its members.

“Given that Sal Rosselli and his leadership team were just found guilty by Secretary Marshall of financial wrongdoing and trying to subvert the democratic processes of this union, there’s nothing surprising about this letter,” Ringuette told the *Guardian*.

Yet an insistence on democratic processes was at the heart of the UHW stance against SEIU, which UHW leaders accuse of sacrificing the autonomy of locals in its drive for more national power, appointing leadership based on loyalty to Stern, colluding with large corporate employers, and turning a blind eye to corruption by Stern loyalists that was far more serious than any accusations against UHW.

UHW agreed to some of SEIU’s conditions, but insisted that its members be allowed to vote on the merger and elect their own leaders, and that SEIU work with UHW to craft a union that best represents member interests. In addition, it called for a mediated reconciliation process with SEIU that could culminate in a vote to create a single union representing all health care workers in California.

UHW members are fiercely loyal to that organization. To illustrate UHW’s effectiveness, Rosselli noted that SEIU locals representing nursing home workers recently negotiated contracts with wages \$4 per hour less than UHW contracts and without UHW’s strong patient advocacy provisions. He also said that while UHW represents about 20 percent of statewide SEIU workers, the union filled 55 percent of the volunteer shifts in state and local elections.

“We’re a very democratic organization, and that’s what we believe is the key to our success,” Rosselli said. “Workers want a strong voice in dealing with their employers, not just another boss in Washington, D.C.”

All sides of the conflict express a desire to move forward. As Marshall wrote, “The UHW-SEIU conflict is hurting both organizations at a critical time in the development of



UHW leader Sal Rosselli is fighting to keep control of his union. | GUARDIAN PHOTO

BY CHARLES RUSSO

the labor movement and progressive policies in the country.” But it could be that the two sides have staked out intractable positions.

Rosselli was realistic about whether SEIU will accept the UHW counteroffer, telling reporters, “I don’t think it’s likely, but we hope that they will.”

And what if they don’t?

Rosselli was careful to avoid threatening to lead an effort to disaffiliate UHW from SEIU if the trusteeship happens, noting that such advocacy is against SEIU rules and refusing to answer questions from reporters pushing the issue. But he made that possibility clear with statements such as “Our members have instructed us to resist this undemocratic transfer.”

As to how UHW leaders will respond if and when SEIU takes over UHW and ousts them, Rosselli read from a prepared statement that said, “We would convene a meeting of our currently elected leaders and decide what to do next.”

During the Oakland rally, Rosselli went a little further, reminding UHW members that they always retain the right to form a new union. The crowd applauded for 40 seconds and chanted, “Can we? Yes we can! Will we? Yes we will!”

As the conference concluded and attendees trickled away, homecare worker Tena Robinson grabbed a *Guardian* reporter and said she had a message to convey: “Andy Stern, we will never surrender!”

As she said it, Rosselli came over to hug her, as if embracing a family member. And then she told Rosselli that if he goes, “I’m going with you!” **SFBG**

Joe Sciarillo contributed to this report.

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GUARDIAN



Strange bedfellows

By Melody Parker
and Steven T. Jones

> news@sfbg.com



GREEN CITY San Francisco's bicycle community found itself in the strange position of encouraging Superior Court

Judge Peter Busch — someone many cyclists revile for his strict enforcement of a far-reaching injunction against bike projects in the city — to reject a city-sponsored bike safety proposal during a Jan. 22 hearing. It was one more sign of the desperation bicyclists and city officials are feeling over the three-year-old ban on all things bike-related, from new lanes to simple sidewalk racks (see “Stationary biking,” 5/16/07).

Judge Busch denied a city motion asking for the authority to make safety improvements at intersections that have proven dangerous to bicyclists, as well as a specific proposal by the Municipal Transportation Agency (MTA) to remove the bike lane at the most dangerous of those intersections, on Market Street at Octavia Boulevard, where 15 bicyclists have been hit by cars making illegal right turns onto the freeway since the revamped intersection opened in September 2005.

But the San Francisco Bicycle Coalition and other bicyclists opposed the MTA proposal, arguing it would be more dangerous and holding a Jan. 16 rally at the site, which drew several supportive local politicians, including Sen. Mark Leno, Assembly Member Tom Ammiano, and Sups. Ross Mirkarimi, David Campos, and Bevan Dufty. “As people who ride through that intersection every single day, we believe the proposal would have made the intersection more dangerous. So I’m really relieved that the judge saw that,” SFBC director Leah Shahum told us.

She was less pleased with the judge’s refusal to relax the injunction, which stems from a legal challenge to the San Francisco Bicycle Plan. San Francisco resident Rob Anderson and attorney Mary Miles successfully sued the city in June 2006, arguing that the plan was hasty and did not include an environmental impact report (EIR), as required by state law, to determine how the plan would affect traffic, neighborhoods, businesses, and the environment.

“This case has been very discouraging because there are a handful of activists against bicyclists in the city,”

City Attorney’s Office spokesperson Matt Dorsey said. “The hearing showed that the city has to go to court any time it wants to improve the streets for bicyclists.”

Although Judge Busch denied the city’s request to remove the bike lane, he hinted that the injunction would probably be lifted this spring with the completion of the Bike Plan’s EIR. “There was a strong message from the judge that he sees the bigger picture about getting the EIR done. It just needs to be complete and fair and accurate. Then the city can get back to work making the streets safer,” Shahum said.

Both Anderson and the SFBC, who usually agree on little, agreed on the judge’s latest ruling. Anderson advocates maintaining streets for cars and pedestrians, while the SFBC works to make roads safer for bicycles and encouraging bicycling as an important transportation option. Shahum urges city officials to rethink their approach to make Market and Octavia safer. “The city really does need to move on to the next steps to make the intersection better,” she said.

Although the number of bicyclists in San Francisco has doubled in recent years in light of volatile gasoline prices, the economic crisis, and greater awareness of global climate change, Anderson continues to argue that bicyclists will always be a minority interest, even in San Francisco.

“We have to make the streets as safe as possible without strangling the rest of the traffic,” Anderson told the *Guardian*. “Only a small percentage of the population in San Francisco use bicycles as their main mode of transportation. It’s not fair for the bike people to design the streets just to benefit them.”

Dorsey and Deputy City Attorney Audrey Pearson oppose Anderson, who has said bicycling is an inherently dangerous activity that the city shouldn’t be promoting. “As a policy, the city tries to discourage cars in San Francisco,” Dorsey said, referring to the longstanding “transit first” policies.

Now that the public comment period for the Bike Plan’s Draft EIR is over and Judge Busch has ruled to keep the bike lane at Market and Octavia, all parties are looking ahead to spring when the court is expected to lift the injunction on improving bike safety in San Francisco, unleashing nearly 60 new bike projects. That is, unless Anderson and Miles can find a way to stop them. **SFBG**

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120B Donahue St.

COLMA
200 Colma Blvd.

EMERYVILLE
3700 Mandela Pky.



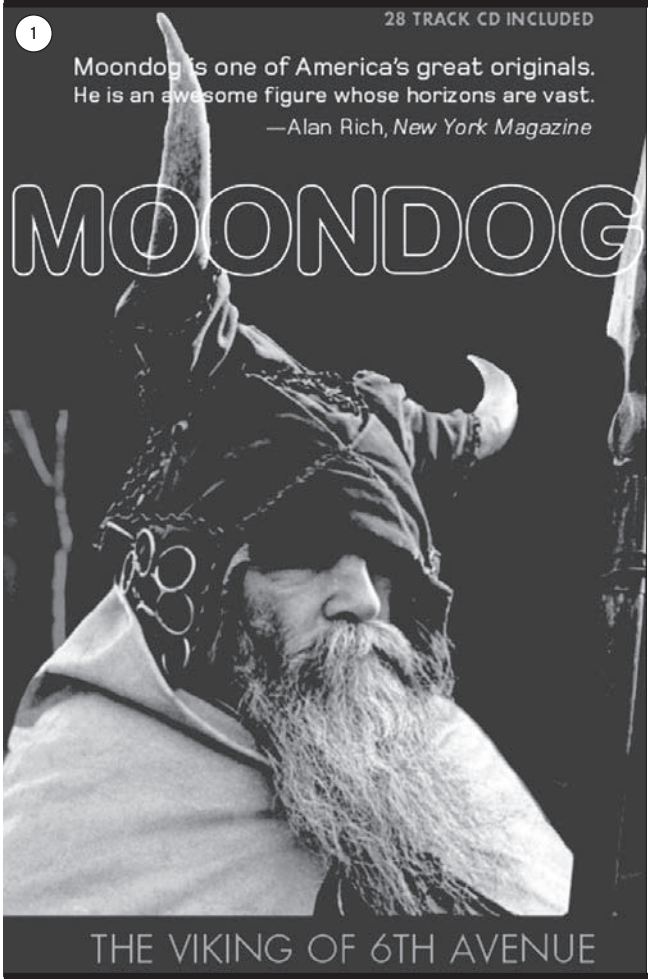
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JAN. 28-FEB. 3,
2009

TROUBADOR

By **Johnny Ray Huston**
› johnny@sfbg.com

When “Pastoral” first floated in from another room, I felt like I’d known it all my life, but it also kept surprising me — both as an uncharacteristic song by Louis Hardin, a.k.a. Moondog, and as a melody so pure it seems like a visitation. The closing composition on *Moondog 2* (BGO Recordings, 1970), it’s a chaconne he wrote for Gillian Stephens, who plays it on the recording. For me, it’s the latest reason to love a great American artist whose spirit plucks the string of a troubador harp somewhere on a corner today.

WEDNESDAY
JAN. 28

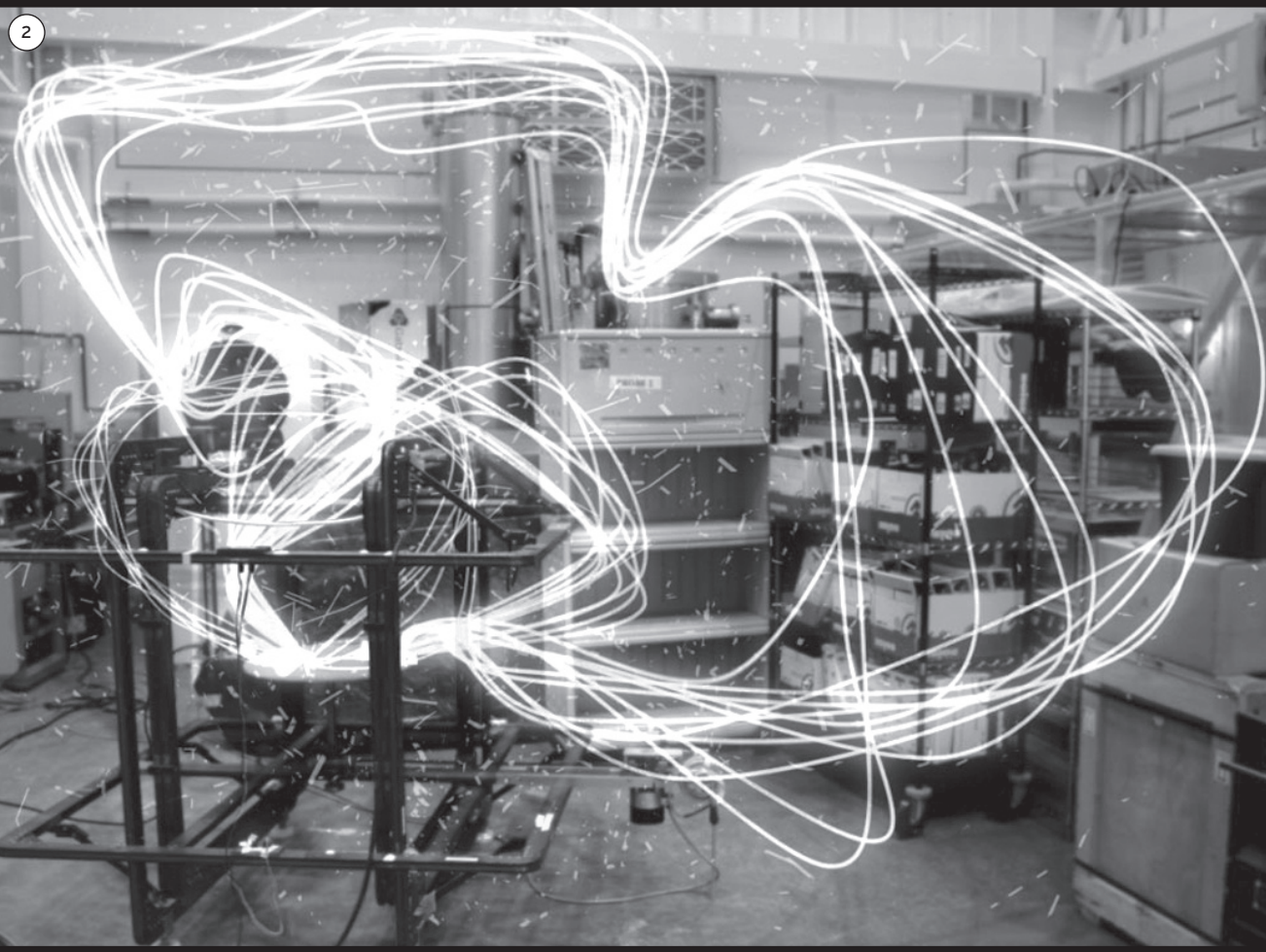
MUSIC

The Divisionists

The Divisionists are connoisseurs of haunting, feedback-drenched rock, and they always deliver it good and loud. The San Francisco band has played a rapid-fire slew of shows you can count on 10 fingers (and maybe toes), but this ain’t amateur hour: they never fail to get all the boys’ and girls’ hips to shake. Repertoire staples like “Nightmares” place stories of minds driven to madness over searing drums and bass lines. They’re the perfect soundtrack for a high-speed joyride in a sea of city lights. Reed Palmer’s ghostly vocals echo like they’re emanating from a cave, and fuzzed-out drums cloak the songs in mystery, but the riff-laden tunes, double-helmed on guitar by Palmer and Levi Beutler, make it seem like a crime to stand still.

(L.C. Mason)

With Electric Eyes
9 p.m., \$6
Kimo’s
1351 Polk, SF



(415) 885-4535
www.kimosbarsf.com

FILM

Letter to Jane

“If you use stars, people will give you money.” Thus speaks *Tout Va Bien* (1972), Jean-Luc Godard and Jean-Pierre Gorin’s agitprop art-house flop, which made liberal use of star liberals Jane Fonda and Yves Montand. Only months after the film’s premiere, Fonda touched down in North Vietnam for her “Hanoi Jane” misadventure. Godard and Gorin responded in the didactic, recriminatory manner of the times with *Letter to Jane*, an essayistic dissection of a photograph: Fonda stands among the North Vietnamese wearing the vague, concerned expression of the activist movie star. Gorin, now a professor at UC San Diego, will lecture following the screening, adding yet another layer of commentary to *Letter to Jane*’s unrequited direct address. (Max Goldberg)

6 p.m., \$9.50
Pacific Film Archive
2575 Bancroft Way, Berk.
(510) 642-1412
www.bampfa.berkeley.edu

THURSDAY
JAN. 29

MUSIC

Missing Persons

The syrupy, catchy pop of the Reagan era has enjoyed a recent resurgence. Whether it’s Journey closing out *The Sopranos* or New Kids playing sold-out arena shows, even the staunchest ’80s haters have to admit that the sound, the fashion, and the excess are unequivocally back. If Bret Michaels can return to the spotlight with fake hair, then the time is right for new wave chanteuse Dale Bozzio to bust out the hairspray. Missing Persons is one of the more underrated groups of the decade, thanks to its undeniable synth hooks and Bozzio’s vocals. Pull on the Spandex, tease up that coif, and hit the dance floor. (Daniel N. Alvarez)

With OB/GYN
8 p.m., \$20
Red Devil Lounge
1695 Polk, SF
(415) 447-4730
www.reddevillounge.com

FILM

Disposable Film Festival

Lately, movies have deployed mad bells and whistles to lure audiences away from their giant televisions: IMAX! 3D! 3D IMAX! At the other end of the spectrum, how do you rip someone away from an iPhone? How about a festival of movies actually shot on cell phones, Webcams, and other means of video-capture technology? Related: how are these flicks not gonna look like caca, no matter how brilliant the auteur? Find the answers at the Disposable Film Festival, now in its third year of showcasing short films created using “casual media.” Tonight a competitive program features works from around the world. The fest continues through the weekend with Red Bucket Films’ feature-length *Buttons* and a tribute to filmmaker Fritz Donnelly. (Cheryl Eddy)

8 p.m., \$12 (festival continues through Sun/1 at various venues)
Roxie
3117 16th St., SF
www.disposablefilmfest.com

MUSIC

Pnuma Trio

It’s all about amalgamation for

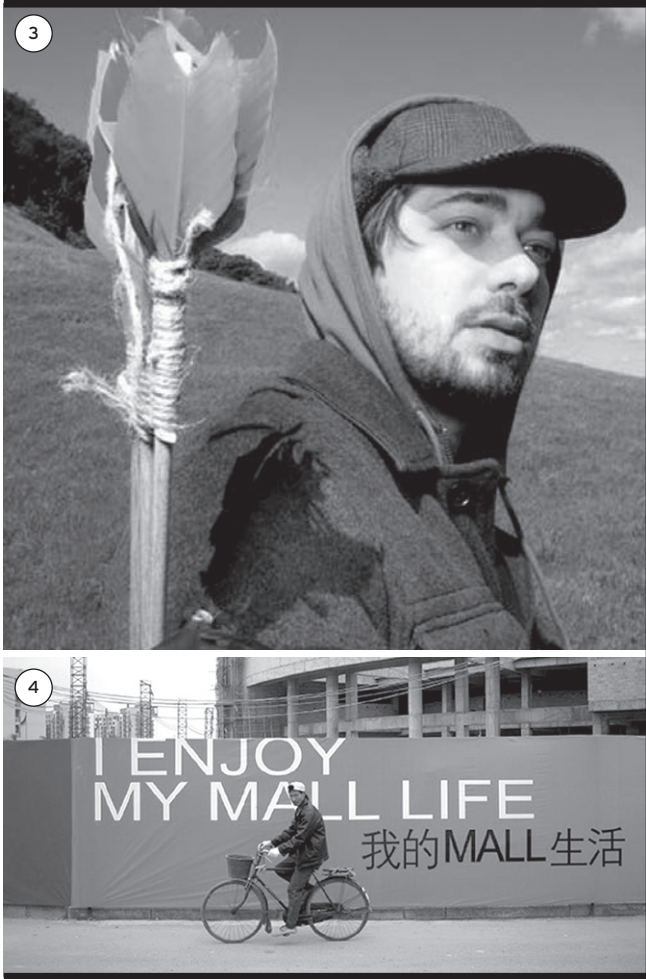
Memphis’ Pnuma Trio. Drummer Lane Shaw, bassist Alex Botwin, and keymaster Ben Hazelgrove can fire off hip-hop beats, strum rock chords, and throw funk in your face. But even when Pnuma gets trippy with the effects, they sound incredibly clean. Credit that to classical and jazz training. The group’s debut, *Character* (1320 Records, 2008), sounds like what might happen if LTJ Bukem and Prefuse 73 matched wits — a compromise between electronic sample overload and nod-your-head chillness. Opener Abstract Rude, independent hip-hop lyricist extraordinaire, may be worth the price of admission alone. (Kevin Lee)

With Abstract Rude
10 p.m., \$15–\$20
Mission Rock Café
817 Terry Francois, SF
(415) 626-5355
www.missionrockcafe.com

COMEDY

SF Sketchfest presents: Hitler Roast

Yeesh-kebabs and snort chops for all! I know you’ve been dying to skewer Time’s 1938 Man of the Year but good, ever since the invasion of Poland. Well, here’s your chance to watch and



wonder at the verbal sauerkraut being heaved at everyone’s least favorite fascist bully boy. Comedy Noir cooks up another of its mock celebrity roasts, complete with faux figureheads Joan Rivers, Anne Frank, and Amy Winehouse (back from an extended alcohol holiday in St. Lucia), and historical hystericals such as the Marquis de Sade, Idi Amin, George W. Bush, and, oh, yeah, Satan. A pseudo-Jeff Foxworthy keeps jabs at the old-school Aryan Nation a-hole civilized. **(Kimberly Chun)**

With Oh, You and Your Bone Spurs
8 p.m., \$15
Eureka Theatre
215 Jackson, SF
www.sfsketchfest.com

FRIDAY
JAN. 30

MUSIC

Valerie Collective

Wait, wait, wait — hold on here. You have the gall to tell me that all of a sudden, Italo disco is cool again? Synthesizers? Giorgio Moroder? Vocoder, filters, spaciness, and lovely purring basslines? Damn straight, thanks to Sally Shapiro, Lindström,

and now, the Valerie Collective. Based in France, VC appreciates ’80s so much that its LP artwork pays homage to the era’s sci-fi camp. But don’t pigeonhole VC members as Moroder cover DJs — Anoraak tosses breakbeats and rock guitar into his new wave debut mini-album *Nightdrive With You* (Endless Summer, 2008), while College tugs on your emotions with his kaleidoscopic LP, *Secret Diary* (Futur, 2008). **(Lee)**

With Loose Shus and AC (Donuts)
9 p.m., \$12–\$16
Mezzanine
444 Jessie, SF
(415) 625-8880
www.valeriecherie.blogspot.com

MUSIC

Labelle

If you didn’t know better, you might assume Labelle — thanks to silver-studded boots, feather headdresses, and space outfits — is the black-girl equivalent of KISS. Not exactly. Although the Philly female trio is a product of the same 1970s glitter-and-glam environment, P-Funk is a better musical comparison. Things weren’t always so overtly flashy for Patti and the Blue Belles, Labelle’s original incarnation,



They never fail to get all the boys’ and girls’ hips to shake.

which worked the ’60s chitlins circuit. It wasn’t until hooking up with manager Vicki Wickham that Patti and her Labelle sisters, Sarah Dash and Nona Hendryx, transformed into an eye-popping act in which funk, disco, and glam are soulfully melded. Labelle is no stranger to the Paramount, so get ready for audience interaction — and a chance to indulge in a particular song with an all-too-familiar French phrase. **(Andre Torrez)**

8 p.m., \$50–\$95
Paramount Theatre
2025 Broadway, Oakl.
(510) 465-6400
www.paramounttheatre.com

EVENT/FILM

Utopia: A Living Documentary

Sam Green’s name is familiar to local film enthusiasts. The obvious reason is that he directed the 2004 documentary *The Weather Underground*, a dynamic and fair-minded investigation of the titular group of radicals who attempted to overthrow the government in the 1960s. But Green’s body of work includes memorably poetic films with

subjects like the N Judah train and the violence at the 1969 Altamont concert. Tonight he offers a preview — through still images, video, live narration, and live music by Dave Cerf — of his work in progress. *The Universal Language* threads together several stories about seemingly disparate subjects, such as an exiled radical and the world’s most gargantuan shopping mall, to consider the troubled state of the utopian impulse in the new millennium. **(Kevin Langson)**

7:30 p.m., \$5–\$7
McBean Theater
Exploratorium
3601 Lyon, SF
(415) 561-0308
www.exploratorium.edu

MUSIC

Celebrating 10 Years of Tiny Telephone: John Vanderslice and Magik*Magik Orchestra

Tiny Telephone recording studio in the Mission District is having a birthday party at the Great American Music Hall. Studio founder John Vanderslice performs with the legitimately symphonic Magik*Magik Orchestra,

with proceeds benefiting the 30-piece configuration that serves as the house orchestra. In its brief history, Tiny Telephone has been a creative playground providing hi-fi equipment for those with lo-fi aesthetics, such as Erase Errata, Deerhoof, Two Gallants, Richard Buckner, and Cex. Well, maybe they’re not all lo-fi. Definitive Jux’s Aesop Rock lends some Long Island flavor to the evening, spinning hip-hop before and after the show. **(Torrez)**

9 p.m., \$14
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

SATURDAY
JAN. 31

VISUAL ART

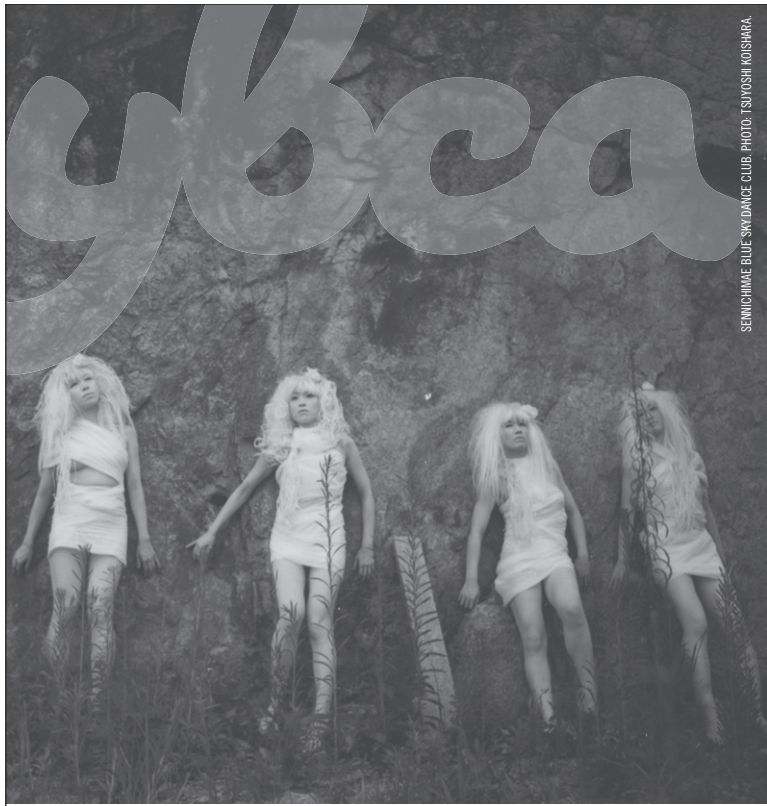
“Jonathan Solo: Other”

Indie art, like indie music, has been obsessed for way too long with self-defacing cutesy abstraction on the one hand and cold technological shamanism on the other. If I see one more teen-
CONTINUES ON PAGE 16 »



(1) Cover of *Moondog: The Viking of Sixth Avenue* (see “Troubador”); (2) still from *Magnetic Movie* (see Tues/3); (3) Aesop Rock (see Fri/30); (4) still from *The Universal Language* (see Fri/30); (5) Missing Persons circa 1984 (see Thurs/29); (6) detail from *Examination* by Jonathan Solo (see Sat/31)

AESOP ROCK PHOTO BY CHRISSY PIPER; EXAMINATION COURTESY OF CATHARINE CLARK GALLERY



SENNICHIMAE BLUE SKYDANCE CLUB. PHOTO: TSVOSH KOISHARA.

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Labelle in the early 1970s
(see Fri/30)



PICKS CONT>>

age-crush-art derived doodle, limp yarn and shopping cart assemblage, or electro band dressed up as extinct mammals gathered around a campfire, I just may puke. Gifted draftsman and night-life gadabout Jonathan Solo has found one way out, simultaneously relighting the Bay's figurative art lust with his incisively drawn, half-nude bodies while imbuing his handmade yet tech-savvy works with a dark and abstract randiness. You'll blush when you take in the sensuously drawn, pig-headed boy in a leather straightjacket or the laughing mastectomies androgyne, but you won't know why — until you feel your arousal. **(Marke B.)**

5–7 p.m., free (show continues through March 14)
Catherine Clark Gallery
150 Minna, SF
(415) 399-1439
www.cclarkgallery.com

MONDAY
FEB. 2

EVENT/FILM

Going on 13
Any modern-day adult lugging around his or her suitcases of emotional baggage will admit: adolescence is hard. But it's the years preceding it that might leave the most lasting impressions. *Going on 13* is an award-winning documentary that follows four East Bay girls from elementary school to adolescence as they confront the issues of their budding sexualities, race, gender, and weight. The film is part of a fundraising drive by Youth Together, an Oakland nonprofit that works with teens in Bay Area public schools. **(Jamilah King)**

7 p.m., free
(\$5–\$10 suggested donation)
Pacific Film Archive
2625 Durant, Berk.
(510) 645-9209
www.bampfa.berkeley.edu

TUESDAY
FEB. 3

FILM/VISUAL ART

Magnetic Movie
Who doesn't love a red, blue, and yellow electro hairball? Just try not to be

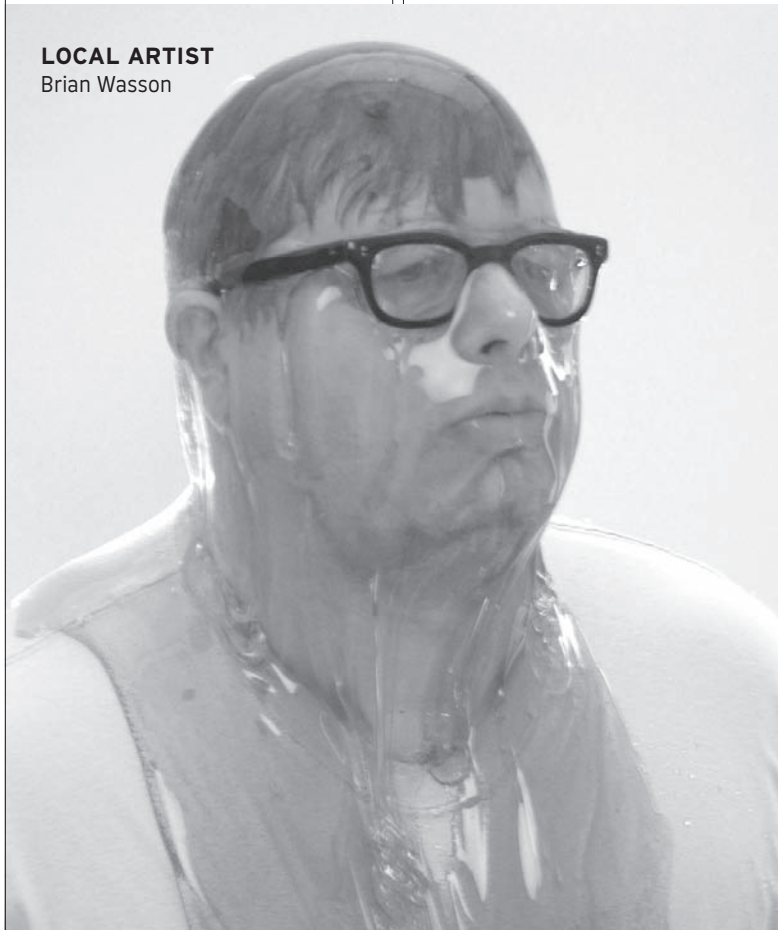
seduced by the visual manifestations of invisible magnetic fields in *Magnetic Movie*, by the duo (Ruth Jarman and Joe Gerhardt) known as Semiconductor. For a decade, Jarman and Gerhardt have been making moving image works that depict worlds in flux. Shot at NASA's Space Sciences Laboratories, UC Berkeley, the glitch-influenced five-minute *Magnetic Movie* merits repeat viewings. It's even more charged when placed next to with contemporary electrical movies like Thorsten Fleisch's *Energie!* (2007), and the older but no less scientific imagery in the current SFMOMA survey exhibition "Brought to Light." Zap! **(Huston)**

Through May 31
Tues.-Sun., 10 a.m.–5 p.m., \$9–\$14

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Exploratorium
3601 Lyon, SF
(415) 561-0308
www.exploratorium.edu

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST
Brian Wasson



TITLE: *Honey* (digital c-print, 30 by 24 inches, edition of five)
STORY: "Start every day with a smile and get it over with." — W.C. Fields
BIO: Brian Wasson became an Eagle Scout in 1992. He received his MA from Arkansas State University in 2002 and his MFA at San Francisco Art Institute in 2004. He has shown solo at Little Tree Gallery and Ping Pong Gallery.
SHOW: "Last Wash." Through Feb. 20. Ping Pong Gallery, 1240 22nd St., SF. (415) 550-7483, www.pingponggallery.com
WEB: www.bwasson.com



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trash pop culture news, notes, and reviews

'Dance party

PARK CITY REPORT A degree of relative tranquility settled on Sundance this year, as budget cutbacks among media outlets and distributors meant the customary frenzy was dialed down a notch or three. Of course most screenings were packed, but fewer people than usual got turned away; lodgings remained available during the festival, whereas normally they'd be booked months in advance. Still, what was onscreen remained as usual — a more or less even mix of good, bad, and indifferent. (Most likely in 2010 we'll start to see a shrunken economy affect indie film production.)

The Bay Area was strangely underrepresented this year, particularly in the documentary realm where it often has a major presence. Instead, there were two dramatic features, each highly specific in local setting. Bratt Pack family project *La Mission*, directed by Peter Bratt, stars Benjamin Bratt as Che, an ex-con Muni driver and middle-aged lowrider whose macho veneer doesn't get in the way of his love for a college-bound son (Jeremy Ray Valdez). When he discovers junior is gay, dad freaks out; the Castro District may be just a few blocks from their Mission District walkup, but it's a world away from Che's comprehension. This cable-ready exercise's plot turns and social-issue pleadings can be predicted after 10 minutes. Yet it's also got genuine warmth, easygoing humor, Benjamin B.'s charisma, and a fond grasp of the 'hood.

Frazer Bradshaw's starker *Everything Strange and New* focuses on young North Oakland couple Wayne (Jerry McDaniel) and Renee (sometime *Guardian* contributor Beth Lisick), neither of whom quite understand how they got to be saddled with a mortgage, two kids, her frazzled



Performers feel the pain in *Smile 'Til It Hurts: The Up With People Story*.

nerves, and his deadened ones. Meanwhile, Wayne's work and drinking buddies (Luis Saguar, Rico Chacon Jr.) have domestic problems of their own. This is the kind of movie people walk out on at Sundance — too slow, uncommercial, etc. — but it's a quietly original vision with nary a false emotional note.

Elsewhere, local luminary Robin Williams finally found an indie that suited his more restrained seriocomic abilities in *The World's Greatest Dad*, an imperfect but clever black comedy about literary fraud and morbid personality cults from (no kidding) Bobcat Goldthwait.

I also particularly liked doc *Prom Night in Mississippi*, about a burg that finally held its first integrated high school prom last year; Israeli dysfunctional-slum-family drama *Zion and His Brothers*; amazingly detail-perfect recreation/spoof of 1970s blaxploitation flicks *Black Lightning*; and (at nearby Slamdance) *Smile 'Til It Hurts: The Up With People Story*, about the Me Decade's most alarmingly perky touring act. Imagine those song numbers in the satirical Brady Bunch movies performed by a couple hundred squeaky-clean young adults, sans irony. It's enough to make a smiley face go postal. **(Dennis Harvey)**

THE MIX

- (1) "The Fountain of Giant Teardrops," Neil Ledouz, Silverman Gallery
- (2) Chinese New Year Flower Fair, Chinatown
- (3) Stepping into the ring at an East Bay Rats "Fight Night," Oakland
- (4) Mi Ami, Bottom of the Hill
- (5) Cattle Decapitation, Parkside

music

Let's go to the "Rock Show": *Sadkids* zine maker Geoffrey Ellis documented 2007's Gonerfest with garage-rock luminaries like Top Ten, from left, and Jay Reatard. His images will be on display in "Rock Show" at Rite Spot Café.

PHOTOS BY GEOFFREY ELLIS



Revved up on garage rock

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER Grease mon-keys gotta scratch their coconuts and wonder: why have the words *garage rock* become so dirty? Especially when a garage-rock explosion of sorts seems to be going off all around us.

Few want to be tagged as such — though their affection for three chords; adoration of the square-one pleasures of guitar, bass, and drums; and love of a classic pop hook are out there for all to see. Does retro spell lame-o in a year beset with cultural, economic, and political change?

Not if you recall the last late-'90s/early-'00s garage rock resurgence, which arrived on the heels of a boom in tech-sector/dot-com creativity and coincided with a burgeoning home-recording underground — a rough, eerie corollary of the '60s-era moment when British Invasion bands sparked a zillion garage-rock combos. No coincidence, I believe, that as digital home recording and online musical dissemination made it possible for every guy's and girl's band to reach a wide audience, so too did a world open up for vinyl and analog lovers of

the most hidden and once-unheard-of musical niches, who were suddenly able to find newbie listeners.

So perhaps change, of the most DIY variety, is the very reason why so many bands in the Bay Area — and out past our waters where Wavves, Vivian Girls, and Jay Reatard ripple — are tapping into the garage-rock vein that oldsters like Legendary Stardust Cowboy (who bunks down in the South Bay) would recognize as similar to their own. Do you have an affinity for the early blues-based rock 'n' roll that can be traced from Chuck Berry and Carl Perkins to the Rolling Stones and the Kinks to their alternately upbeat and haunted progeny the Troggs, the Seeds, the 13th Floor Elevators, and San Jose's Chocolate Watchband, then onto '80s revivalists like the Lyres, the Scientists, the Cynics, and the Fuzztones, and further on to late-'90s wavers like the White Stripes, the Dirtbombs, the Detroit Cobras, and the Von Bondies?

Noisy, psyche, punky, gay, straight, sweet or grating — however you twist it, the current nu-garage rock explosion in the Bay is nowhere near as easy to tag, bag, and classify. How do you reconcile the ear-burning blast of Mayyors with the sweetly contrarian kicks of the Nodzzz's "I

Don't Wanna (Smoke Marijuana)"? The latter's parentheses are crucial here because theirs is a cry against easy conformity, really, rather than drugs ("I don't wanna smoke marijuana... I just wanna get high / On another drug!"). Subverting the white-straight-boy paradigm also seems to be part of the plan for outfits like Hunx and His Punx, and the LaTeenOs.

Eric Friedl — owner of esteemed Memphis garage rock label-shop Goner Records and ex-member of the Oblivions — has noticed the rock 'n' roll energy surge coming off of SF: Sic Alps and the Oh Sees played 2008's Gonerfest, and Goner releases by Ty Segall and Nobunny are on the horizon. "For whatever reason we like the bands coming out of there," Friedl says of the Bay. "In the '90s there seemed like a lot was going on, and then it kind of died out, but yeah, I think it goes in cycles. People got tired of the garage-rock bands in the late '90s, and it took 'em another five or six years to get back to straight-ahead rock 'n' roll."

Geoffrey Ellis, who puts out the zine *Sadkids* and documented Bay Area bands' excursions out to Gonerfest, agrees. "It seems like in the last few years [garage rock] has hit its stride where it hadn't existed

for a while and was pretty relegated to undergroundish types of scenes," says the graphic designer whose garage rock images will be exhibited as part of "Rock Show," a group photo exhibit. "But now it's just taken off everywhere."

Still, for all the new activity and faces, one of the pleasures of garage rock remains the breaking out of musty ole vinyl and listening to the San Jose-born Count Five's "Psychotic Reaction," the Standell's "Try It," and the Human Beinz's "Nobody But Me" — and wondering where my Music Machine LP is. The last so-called garage-rock revival gave you the impression that the bands weren't so much listening to the, er, originals as much as each other — many of those groups' general raw sound seemed to be the main reason why they were dubbed garage rock, apart from some true believers and record collectors in Detroit. *Garage rock* was a somewhat commercial brand last time around. But this current surge seems content to ride tides far from marketable shores, melding garage rock's ruff 'n' tough joys with surf riffs, hardcore aggression, proto-metal heavitude, or psychedelic exploration.

These bands seem closer to the scenario that Don Waller wittily

sketched out in the liner notes to a *Nuggets* '80s reissue: "The typical punkadelic band came from some suburban Anywheresville and consisted of one kid who'd grown up copying Chet Atkins licks on his uncle's hollow-body, another who'd had 10 years of classical piano lessons, a hyperactive woodshop dropout on drums, a lead singer with a range of three and a half notes, and a bass player brought in for his ability to attract girls."

The garage may be gone, if altogether nonexistent, for many in the densely populated Bay Area. But considering that even the purportedly first garage-rock combo, Tacoma, Wash.'s fresh-faced Wailers (who made a big impression on the Kingsmen with their own "Louie Louie"), wryly made a big deal of recording in a "proper environment ... namely a recording studio," in the liner notes of *Out of Our Tree* (Etiquette, 1966), the hands-on wherewithal of today's bands isn't so far from that of yesteryear's ensembles.

"Pushin' Too Hard"? For a while there "everyone was too self-conscious," opines Carlos Bermudez of Photobooth and Snakeflower 2, "but now there are a lot of bands that are doing well and playing sloppy again — all the garage stuff that people seemed to have grown out of. Schlocky fun party music is starting to happen again." **SFBG**

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'09 COMEBACK: GARAGE ROCK

Seeing starzzz

Nodzzz rides a wave of praise

By Chris Sabbath

> a&cletters@sfbg.com

Pitchfork Media has sort of become synonymous with junk-food news in recent years, sensationalizing almost every aspect of the independent music world for the hungry masses through dirt-dishing bites on the latest breaking headlines and scale-tipping — or dipping — album reviews. While some may see the Chicago online music publication as a rock-snob tabloid, there's no denying the influence it's had upon some independent musicians: artists such as Animal Collective and No Age have collared a kind of A-list celebrity status almost overnight thanks, in part, to the site of music sites.

But when I met with San Francisco group Nodzzz at drummer Eric Butterworth's Upper Haight apartment, the three seemed averse to any hype they may garner from Pitchfork. When I mentioned that the publication had just reviewed the band's self-titled, 10-song long-player on *What's Your Rupture?* that very morning, the three met my remark with silence. Then Butterworth opined: "Pitchfork is lame, and it doesn't even matter because that shit is stupid. If you base your musical interests on

Pitchfork — fuck yourself."

Fair enough. While Nodzzz managed to capture an above-average 7.6 rating for its efforts, the outfit agreed, as vocalist-guitarist Anthony Atlas put it, that "[Pitchfork] reviews are always kind of contradictory" and "a positive review would be just as problematic as a negative review."

"It's pretty fucking crazy how many people that goes out to," guitarist and backup vocalist Sean Paul Presley added. "It makes you feel pretty nervous because you already hold your own material pretty close to yourself and you wonder what's gonna happen when you get a review like that, because Pitchfork is single-handedly responsible for making bands, what bands do well, and what bands sell records. It's been an auspicious day not knowing what it actually means. I'm on the fence about whether it means anything more than just another review."

This review does come at a point not long after Nodzzz's "I Don't Wanna (Smoke Marijuana)" single, issued on Butterworth's Make a Mess imprint. That release ended up on quite a few best-of-2008 short lists. But while the group's name has amassed a wave of chatter on the blogosphere, Nodzzz have obvious



What's their rapture? Nodzzz's Sean Paul Presley, from left, Eric Butterworth, and Anthony Atlas are ready to emerge from the garage. | GUARDIAN PHOTO BY ARLENE ROMANA

convictions concerning the objectification of its image and the commercialization of its sound — even going so far as to turn down an opportunity to play at this year's South by Southwest festival.

"I like pop and punk music when they cater to an audience and to fun," said Atlas, who formed the band with Presley and original drummer Pete Hilton in the fall of 2006 after relocating from Olympia, Wash., to the Bay Area for school. "Something about SXSW seems too market driven — kind of like a rock 'n' roll tradeshow. There's a ton of fantastic bands playing, and I'm sure it's a fun time, but I don't feel like asserting

ourselves in this broader rock 'n' roll market is what we're all about."

Released in November 2008, the album channels the slapdash garage-pop urgencies of '80s groups like the Feelies and Great Plains. "Is She There" opens the recording with a burst of amp crackle and drum jolt that's over before you know it. On songs such as "In the City (Contact High)" and "Controlled Karaoke," the bright-eyed harmonies of Atlas and Presley bait you with nagging, sing-along choruses that get lodged in your skull for days on end, while "Highway Memorial Shrine" and "Losing My Accent" smother you in fuzz and chaos with a scrappy, twin-

guitar assault of chiming hooks and jangly lo-fi, as well as Hilton's trash-can rumble.

As Atlas sees it, his band's fortunes can be chalked up to simply "tunneling through the fog" as each of its "little goals" are accomplished.

"I have no agenda with this band, but I do have goals, and I just see them as they become possible," he explained. "I feel like we have to have a healthy relationship with it because it can just end quickly. It's so rewarding, but yet it's a rock 'n' roll band — it's a project with three people. You can't stake a life on it." **SFBG**

www.myspace.com/nodzzz

'GIMME GIMME': WE'RE PUTTY FOR THE SLUTTY ROCK 'N' ROLL OF HUNX AND HIS PUNX

"I fucking hate normal garage rock," says Hunx. "It's so boring. I love when it's weirder."

If you've heard either of the two 7-inch singles the man born Seth Bogart put out last year under the name Hunx and His Punx — the debut "Good Kisser"/"Cruisin" EP on Austria's Bachelor Records and "Gimme Gimme Back Your Love"/"You Don't Like Rock 'n' Roll" on Rob's House — you probably know where a comment like that comes from. Over the phone, Hunx and I agree that Jay Reatard doesn't fall into the category: he's too interesting with his combination of power-pop hooks and Public Image Ltd.-esque, spacious production techniques. Hunx, for his part, tweaks the formula by holding onto garage's obsession with lo-fi recording and trash culture while injecting queercore gender-play into the mix.

In contrast to the genre-hopping hodgepodge of Gravy Train!!!! — the East Bay mainstays and hamburger advocates for which Hunx plays keyboards and sings — the Hunx and His Punx records sound like they're drawing on fewer sources, but the songs are just as dense with jokes and sneaky melodies. But while the songs carry their own weight, half the story is Hunx's charisma. Rather than coming off as buttoned-down in comparison to his other, famously raunchy band, the coyness and cuteness of "Gimme Gimme Back Your Love" shifts the focus to the strength of his nasally vocals and the wonderfully complete stories he sketches, running from heart-break to new hook-up in seconds.

With Gravy Train!!!! scaling back its activities in the wake of vocalist Chunx's relocation to Los Angeles and the difficult work



of making a name for Down at Lulu's — the Oakland salon-cum-vintage clothing store he runs with friend Tina Lucchesi — mostly behind him, it's the right time for the quite literally hunky dude to release some new jams into the world.

Jay Reatard's Shattered Records will be coming out of hibernation to release one of Hunx's forthcoming records, and two others will be on their way via Bubbledumb and True Panther. The idea is to put out an album collecting the singles in the near future, and then, Hunx explains, "I want to come out with something super gay after that, like a disco record, so that all the people that got into [Hunx and His Punx] that are rockers are like, 'Blah.'"

Hunx tells me that these records shouldn't be seen as a Gravy Train!!!! side project, though. The seeds for the Punx were planted when Seth's friend Nobunny, wrote a batch of songs with the intention of starting a Runaways-esque band made up of high school girls. "That's why all those songs are about boys and stuff," Hunx says. "But then, he was, like, too creepy or something and

couldn't find any girls."

The two recorded some of the songs in Hunx's hometown of Tucson and then sat on them for about a year before deciding to release them, along with other songs Hunx had written in the interim, as singles. The vocalist tells me that while he thinks the songs Nobunny wrote would be great sung by a girl, they're better "sung in a gay way because there's not that much going on like that."

He's right, of course: the current crop of unorthodox garage rock revivalists like a dab of New Zealand pop ambition in their recession rock but don't seem to have much use for gender ambiguity. Nor, for that matter, do they have lines as good as "We'll go to Del Taco / and order something macho" from the boyf-stealing story "Good Kisser," or "What the hell is wrong with you / I think you sniffed too much glue" from the self-explanatory breakup rocker "You Don't Like Rock 'n' Roll."

Although Hunx sometimes performs live with only a backing track and dancers — he likes the "talent show" feel — the upcoming Gilman show will include a full band of mostly "hot, straight dudes that I make dress up really slutty," the frontman promises. "Leather jackets with no shirt underneath and nylons and stuff. They always try to take home the outfits." **(Brandon Bussolini)**

HUNX AND HIS PUNX

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IV TO THE FLOOR: HANK IV LET IT ROCK

“We do rockcations,” says Hank IV vocalist Bob McDonald, “which is trademarked, I believe, by Anthony.” McDonald knows of what he speaks. The San Francisco underground dynasty of a band that he cultivates — alongside guitarist-vocalist Anthony Bedard, guitarist Andy Oglesby, bassist Chris Portfolio, and drummer Scott Jones — has been to Bologna, Italy, and back on the grand notion that, yes, you too can hold down steady, life-giving, lease-holding employment and still rock hard, hither and yon. Today’s revolutionary road, it seems, means playing outta town in, say, five-day spurts with a side of out-of-pocket relaxation, “because no one wants to go on an extended tour,” McDonald continues over the phone from his day job. “Because we’re too old, or we have jobs we can’t leave.”

The bonus is the word-of-mouth equivalent of an anniversary Rolex. During HIV’s sound check in Bologna, where the band was visiting friend and Fuck founder Kyle Statham, McDonald says, “this guy came up after we were done and said, ‘Everyone is so soft or so techno here. Finally, *someone* with some balls-ah!’”

Who knew this bastard offshoot of McDonald and Bedard’s Mr. and Mr. and Mr. and Mr. Evil combo would take off like it has — HIV released its second long-player, *Refuge in Genre*, recorded in all its “high-fidelity bombastic rock” splendor by Tim Green (the Fucking Champs) and mastered by Bob Weston (Shellac), on the shitgaze-cool imprint Siltbreeze — and find its balls-ah in the process? This, after HIV’s furtive beginnings: its first show happened at the Dunes in Portland, Ore., a teensy bar owned by Valet’s Honey Owen. “We wanted to play somewhere where our friends weren’t going to see us,” Bedard confesses by phone. Since then all the “good energy and crazy momentum” this proudly balls-ah-to-the-wall outfit has generated — inspiring comparisons to Country Teasers and the Saints, and garnering invites to perform live on WFMU — has surprised its music insider-y members. (McDonald is a veteran of Denver hardcore unit Bum Kon and a product manager at music distributor Revolver; Bedard, the Hemlock Tavern booker and ex-member of groups like the Resineators and Icky Boyfriends.)

HIV came about following the departure of Mr. Evil’s old drummer, amid a spate of drinking and brainstorming “dumb ideas,” says McDonald. “We thought, ‘Hank IV — we’ll cut the lineage,’ and we wrote notes on a bar napkin. It was easy because we just told the guys [Portfolio and Oglesby] we were playing with that they were in this band. That’s the best way to do it, because if you ask them they might say no.”

A few Hank fans, however, haven’t been able to take the tease. The group’s name is “definitely an idea that makes some people angry!” Bedard exclaims. “Like that Hank Williams III fan who called up Amoeba when we were doing an in-store: ‘They should change their name!’ It’s an absurd idea — thinking that our music has as much to do with Hank Williams as Hank III’s music has to do with Hank Williams, family lineage aside.”

Rather, HIV takes its cues from the mind-blowing qualities of early Butthole Surfers, Volcano Suns, and other bands instrumental in forming the musical sensibilities of Bedard, McDonald, and Jones, who are in their late 30s and early 40s.

“We’re trying to make noisy, fun, abrasive, fucked-up rock ‘n’ roll,” explains Bedard, clearly pumped to return to Portland for its Slabtown Bender festival on Feb. 7. “There’s so much *medium* rock out there. People settle for stuff that kind of rocks or *maybe* rocks. So they get taken aback a bit by the force of Bob’s vocals and how in-your-face and assaultive Hank IV’s music can be.” Too bad for them, though not for HIV, because as Bedard puts it, “these are older guys who come from a generation of bands that want to see things get a lot more over-the-top.” (Kimberly Chun)

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MUSIC

'09 COMEBACK: GARAGE ROCK

Bunny ballin'

Loving that loopy lupine Nobunny

By Michael Harkin

> a&eletters@sfbg.com

Nobunny loves you — that much is clear by the end of the first track on his debut, *Love Visions*. But where did the masked maven of caffeinated garage-punk come from? I met with the leather-jacketed, now Bay Area-based "half-rabbit, half-jack-alope, half-human" at an Oakland bar, angling for two rabbit-earfuls of explanation. It's hard not to be curious: the aforementioned *Visions*, released last year by 1-2-3-4 Go! and Bubbledumb, motorbiked outta left field to become 2008's most delightful lo-fi slab of clambake party jams. Even heavy-hitter Jay Reatard recently designated it as his new favorite record "to jump around in [his] underwear and eat pizza in bed to!"

Eight years ago, Nobunny was conceived as "The No-Money Bunny" near the mountains west of Tucson, where, after having cleaned up a hard drug habit, the soon-to-be bunny-eared dude thought he ought to become "a rabbit Elvis imperson-



ILLUSTRATION BY OWEN COOK

ator ... no joke!" He followed a peculiar familial precedent for masked musicianship — mom with the Moos Brothers and the Blues Chickens, dad donned punk garb in the Blues Burgers, and Nobunny himself prefers to remain anonymous — and busked on Tucson's avenues before his first paid gig: an April 2001 show at Chicago's Fireside Bowl on Easter Sunday. As it turned out, it was also the day Joey Ramone died — a strangely appropriate DOB for a project that would pick up the Ramones' pink punk shoelaces and tie them to what Nobunny calls a "no boundaries, all id" 'tude.

After early gigs opening for Blowfly and the Black Lips ("There was no competition for the cool slots in Tucson," Nobunny says), the live performance bug has since had him by his oft-visible balls. "Anything from a tape deck to a nine-piece band" backs him up as he cranks out tunes with a rousing, familiar-feeling bubblegum jubilation. He admittedly enjoys "Frankenstein-ing" together fragments of songs he loves, but make no mistake: such sugary album cuts as "I Am a Girlfriend" and "Church Mouse" are the keyboard-drum grind of Nobunny and nobody else!

Since the LP's release, he has put out a 7-inch single, "Give It to Me"/"Motorhead With Me" (HoZac, 2008), and when we spoke he alluded to several new releases on the way, including an new album. "Not a single review of the other album could apply to the next one," which he said will be "all acoustic," powered by handclaps, beer bottles, and stomped-on phone books. For a good time, look up Nobunny's line — it's probably scrawled on a bathroom wall somewhere. **SFBG**

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SNAP! PHOTOBOOTH PICTURES PERFECTLY SLOPPY POP

Who says dumb can't be a whole lotta fun? "One of our friends called us 'bubblegum for skin-heads,'" says Carlos Bermudez of his band Photobooth. "I don't go for the Oi! thing myself. But I guess it is bonehead bubblegum."

Ah, but what boneheady pop bliss — bouncing along in its own happy three-minute/three-chord oblivion, whether live and thriving at last year's Budget Rock fest or documented for garage posterity à la "Pretty Baby." Studded with "ba-ba-ba-bas" and propelled by an inexorable Troggs-y drone, the track will come out in a month or two as a 7-inch on Raw Deluxe.

Another tuneful case in point: "Da Me Tus Besos," recently released as a single by Daggerman — a number Bermudez, 25, describes as a "cheesy Spanish glitter rip-off."

"My Spanish is really, really bad," confesses the guitarist-vocalist. "I was trying to get my mom to work out the Spanish, which is embarrassing in itself, because I feel like I should know it by now." Yet simultaneous grammatical and lyrical perfection was not to be. "I had to make it grammatically atrocious to make the syllables fit," Bermudez adds.

No need to belabor it. Instead, how about a blurry B&W shot at Photobooth's origins? Bermudez's last group, the Mothballs — the de facto house band at West Oakland's Cereal Factory, the site of many a fun



PHOTO BY MELTOLD

summer barbecue show — had split, and his pal Jason Patrone, ex-vocalist for FM Knives, had just moved to the Bay Area from Sacramento. "We were bored because we didn't have anything going on at the time," Bermudez recalls, and so one night in late 2007 the two drunkenly conceived a project named after a song by the Fevers.

Housemate Matthew Melton was pulled into the group

before veering off to concentrate on his other combos, the Bare Wires and Snakeflower 2, which Bermudez also plays with. Now with Robbie Simon on drums and Tim Hellman on bass, songwriters Bermudez and Patrone figure an album is their next step — though god forbid Photobooth grows too solemn or careerist.

"It's really boring when people take themselves so seriously," says Bermudez matter-of-factly. "The cool thing about garage rock is that it's not really self-conscious about ripping off other people. It makes it more of a party thing than a cool thing." **(Kimberly Chun)**

PHOTOBOOTH

With Buzzer and Die RotzZz
Sat/31, 8 p.m., call for price
Knockout
3223 Mission, SF
www.theknockoutsf.com



Zap! Buzzer, from left, Mayyors, Sir Lord Von Raven, and Sic Alps are slicks on the NorCal garage rock scene. | MAYYORS PHOTO BY JEN SNYDER

'09 COMEBACK: GARAGE ROCK

Rage onstage

A selective map to Bay garage rock

By Kimberly Chun
> kimberly@sfbg.com

Yep, you too are essential to the band, especially your super-sweet triangle solos. But roughly speaking, garage rock — be it in, out, or lurking merrily on the fringes — often comes down to one visionary or prime mover, though in the tight local music scene, one never rules out the cosmic convergence of several git-er-done leader types.

GREG ASHLEY — THE GRIS GRIS, THE MIRRORS, SIR LORD VON RAVEN

The Gris Gris may be dormant, but the life this producer, solo artist, and guy-with-seemingly-a-jillion-bands-up-his-sleeve pulls out of his organ and guitar with Oakland's psychy-garage Sir Lord Von Raven makes us sit up, rub our eyes, and wiggle our bee-hinds a little harder as we fetch ourselves another PBR.

www.myspace.com/sirlordvonraven

DREW CRAMER — THE MANTLES, PERSONAL AND THE PIZZAS

"I Can Read" — an excellent reminder. Personal and the Pizzas is not only the funniest joke band — and Dictators jab/mash note — in town, but Mantles dude Drew Cramer can't stop writing catchy songs, even in the service of a Bowser-riffic group that began as an idea for a TV show. "We were going to do a sitcom — *The Young Ones*—style," Cramer told me this fall. "It just turned into a band. The idea is we sit around all day eating pizzas, listening to the Stooges, and drinking beer." Makes you wonder about the next warp in the more ethereal weave of the Mantles.

ANDY JORDAN — THE CUTS, THE TIME FLYS, BUZZER

The Cuts appeared to go out with a bang following *From Here on Out* (Birdman, 2006) and the Time Flys seemed to have flown, but don't lose hope for this manic son of a record-store man: Buzzer takes its cues from the wild-child kicks of '70s glitter punk and messes with hole-in-the-head stranger dangers à la "Trepanation Blues."

Buzzer with Photobooth and Die

RotzZz. Sat/31, 8 p.m., call for price. Knockout, 3223 Mission, SF
www.myspace.com/buzzeroakland

TINA LUCCHESI — THE BOBBYTEENS, THE BACI GALOOPIS, TOP TEN

The lady keeps the up-dos swinging at Down at Lulu's, but she also finds plenty of time to pour a lotta love into the rock scene. Top Ten makes us wanna mix cornrows in our pop charts.

MATTHEW MELTON — SNAKEFLOWER 2, PHOTOBOTH, BARE WIRES

Photobooth is now in the mustachioed, Oakland-by-way-of-Memphis rock 'n' roll maven's past, Snakeflower 2 is still simmering, and Bare Wires — the Jay Reatard photog's old band with his River City Tanlines cohort Alicia Trout — has risen once more, peopled by Paul Keelan and ex-Time Flys member Erin Emslie. Looking forward to BW's *Artificial Clouds* LP (Tic Tac Totally). Bare Wires with Static Static and Fun Blood. Feb. 5, 9 p.m., \$6. Hemlock Tavern, 1131 Polk, SF
www.myspace.com/thebarewires

RUSSELL QUAN — THE MUMMIES, THE DUKES OF HAMBURG, THE BOBBYTEENS, THE COUNT BACKWARDS, THE PHANTOM SURFERS, THE FLAKES, THE MERSEY WIFE BEATERS

He's the OG of garage rock in the Bay, a madman on drums — and the dude can also whip out a mean rock 'n' roll DJ set. Does he get extra points because he's a genuine garage rocker? Auto repair is his forte when he isn't bashing out beats and generating positive vibes.

TY SEGALL — TRADITIONAL FOOLS, THE PERVERTS

The one-man rock-out machine fronts the Traditional Fools, temped in the Mothballs, and recently saw his super-energized self-titled solo debut come out on John Dwyer's Castle Face label. Feb. 6, 5 p.m., \$5. University of San Francisco campus, SF
www.myspace.com/tysegall **SFBG**

SUPERCHARGED: MORE BANDS

MAYYORS

Everyone loves a mystery: the Sacto band has almost zero Web presence. Also no interviews and nada on promos. According to their kinda-sorta rep, Mark of the mount saint mountain (mt. st.mtn.) label, both of Mayyors' mt.st.mtn. singles, *Marines Dot Com* and *Megans LOLZ*, were sold out in days and re-presses for show sales evaporated just as quickly. Tough, love. Yet somehow the chatter — the old-school mouth-to-mouth variety — is on, thanks to the blitzkrieg force of tunes like "Airplanes," bruising ultra-lo-fi Brainbombs allusions, and memorable performances like their set at 2008's Budget Rock. About as garage rock as the Coachwhips or the Hospitals, Mayyors sports FM Knives' Chris Woodhouse on guitar and Sexy Prison's John Pritchard on the mic. Oh, and me likee the outfit's soundtrack to Jay Howell's *The Forest City Rockers Motorcycle Club* animation.

THE OKMONIKS

The Tucson, Ariz., terrors have a way of bending an organ to their will — and word has it they're moving to the Bay Area.
www.okmoniks.com

THE PETS

I'm in love — with the boy-gang vocals, delivered with the proper nasality and snot levels, on the Oakland band's latest LP, *Misdirection* (Static Impulse). Midwestern proto-punk in the Dead Boys mode and bad-boy fast-loud-hard à la the Saints, with a dab of MC5 to do ya. With Buzzer and Bare Wires. Feb. 21, 9:30 p.m., \$6. Hemlock Tavern, SF. www.myspace.com/thepets oakland

SIC ALPS

The SF duo always had the pop chops and ideas but somehow they just keep getting better. Garage rock gone noisy and classic rock-y at the same time.
www.sicalps.com **SFBG**



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Lee Oskar, Curtis Salgado
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next week! Mon, Tues, February 2, 3
CHRIS HILLMAN
& HERB PEDERSEN
AND JOHN MCEUEN

Wed, Thurs, February 4, 5
HANK JONES TRIO

Fri, Sat, Sun, February 6, 7, 8
AL DI MEOLA

Mon, February 9
MARTIN HAYES
& DENNIS CAHILL

Wed, Thurs, February 11, 12
MASTER MUSICIANS
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featuring BACHIR ATTAR

Fri, February 13
LESLEY GORE
hits include "It's My Party,"
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Sat, Sun, February 14, 15
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"THE SOUL QUEEN OF NEW ORLEANS"
IRMA THOMAS
Rare San Francisco Appearance

Wed, February 18
REBECA MAULEON

Thurs, February 19
KRISTIN HERSH
of Throwing Muses - Solo

tonight! Wed, January 28
Direct from Havana
PABLO "MEZCLA" MENÉNDEZ
featuring Cuban Jazz All-Stars

tomorrow! Thurs, January 29
KIM NALLEY

this weekend! Fri, Sat, Sun, January 30, 31,
February 1
BOBBY HUTCHERSON
with special guest Anthony Wilson

next week! Mon, February 2
KEITH TERRY & CROSSPULSE

next week! Tues, February 3
MARCO BENEVENTO TRIO
featuring Reed Mathis & Andrew Barr

Wed, February 4
EL CERRITO
& PORTOLA HIGH
JAZZ BANDS

Thurs, Fri, Sat, Sun, February 5, 6, 7, 8
LEDISI

Mon, February 9
MADS TOLLING QUARTET

Tues, February 10
MARCO BENEVENTO
& TWO DRUMMERS
AND A SAXOPHONIST
featuring Skerik, Billy Martin
and G. Calvin Weston

Wed, February 11
DHAFAER YOUSSEF
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Thurs, February 12
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24 SAN FRANCISCO BAY GUARDIAN | JANUARY 28 - FEBRUARY 3, 2009

A collage of four images showing people in various costumes and settings. Top left: A man in a cap and headphones holding a small green frog. Top right: A person with white bandages and pink eye makeup. Bottom left: Three people in costumes, one with a 'HONG KONG' sign. Bottom right: A man with a beard and sunglasses.

ERG

Lindstrøm

» **PREVIEW** The epic dance track has had somewhat of a revival over the last few years, whether through the hipster strut of LCD Soundsystem's "45:33" (DFA, 2007), or the obliquely historical morphing minimalism of Ricardo Villalobos' "Fizheuer Zieheuer" (Playhouse, 2006). It isn't all that surprising to find Hans-Peter Lindstrøm joining this mini-movement since he brings the same sort of transcendent musical facility to space jams of the non-Bugs Bunny kind that Villalobos brings to techno. In fact, it seems natural: prog-inflected electronic music is built upon monoliths such as Ash Ra Tempel's epic "E2-E4." On *Where You Go I Go Too* (Smalltown Supersound, 2007) — his first proper solo full-length recording after a half decade of 12-inch singles, compilations, and collaborations — Lindstrøm presents a three-track, almost hour-long suite. The most audacious gesture is the 29-minute opening title track, which rides a midnight express on through the whirligig motif of Cerrone's "Supernature" and the bicyclist-breaths of Kraftwerk's "Tour de France" before reaching — and extending — a climax.

Elsewhere on *Where You Go I Go Too*, Lindstrøm flirts with gauche Euro trance sounds ("Grand Ideas") as much he does the seemingly chic-again disco touches (sublime closer "The Long Way Home") often associated with his recorded output. Redefining and fusing genres rather than obeying them, he's a leader, not a follower, though this particular change in direction has been a divisive one. While the electronic music guru of one Bay Area music store listed Lindstrøm's solo debut as his favorite recording of last year, another local shop trashed it. Rumor has it that Hans-Peter has been back in the studio with his sometime partner-in-crime, Prins Thomas. For now, he's visiting the Paradise Lounge, which owes some of its current liveliness to the disco revival his music has helped spark in San Francisco. (Johnny Ray Huston)

LINDSTRØM With Beat Broker, Conor, and TK Disco, and visuals by AC.

Sat/31, 9 p.m.—4 a.m., \$15. Paradise Lounge, 1501 Folsom, SF. (415) 252-5017,

www.paradisesf.com

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 28

ROCK/BLUES/HIP-HOP

Album Leaf, **Black Mamba**, **Anomie Belle** Bottom of the Hill. 9pm, \$14.
Alvon Biscuits and Blues. 8pm, \$15.
Karl Blau, Painted Cakes, Zoyres Rickshaw Stop. 8pm, \$10.
Carta, Meridians, 3 Leafs Hemlock. 9pm, \$6.
Devil's Own, Keep Sweet Hotel Utah. 8pm, \$8.
"Epiphany Center Benefit Party and Show" Great American Music Hall. 8pm, \$175.
Sharon Jones and the Dap Kings, Ivan Milev Warfield. 8pm, \$27.
Katy Perry, Alpha Beat Fillmore. 8pm, sold out.
Sex Type Thing Grant and Green. 9:30pm, free.
"SFTV Unplugged X" Red Devil Lounge. 8pm, \$10.
"Tingel Tangel Club" Café du Nord. 9:30pm, \$16.
 With Crimson Cabaret with Spencer Day, Artura Galster, Kiddie, Dierdre Egan, and host Dina Martina.

BAY AREA

Sister Grizzly, Eagles and Talons, Helen Kellars Uptown. 9pm, free.

JAZZ/NEW MUSIC

Rhonda Benin Shanghai 1930. 7pm.
Cat's Corner Swing Party Savanna Jazz. 9pm, \$10.
James Goode, Christopher Fleegeer Climate Theater, 285 Ninth St; (415) 263-0830. 8pm, \$7-15.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alejandro Jauregui and Troy Neighar.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Tad Worku Yoshi's San Francisco. 8pm, \$12.

BAY AREA

Pablo "Mezcla" Menendez featuring Cuban Jazz All-Stars Yoshi's. 8 and 10pm, \$10-16.
Monk's Music Trio with **Si Perkoff** Anna's Jazz Island. 8pm, \$8.

FOLK/WORLD/COUNTRY

Gauche, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA

Antje Duvekot Freight and Salvage. 8pm, \$19.50.
Hoedown Throwdown Ashkenaz. 8pm, \$10.

DANCE CLUBS

Club Shutter Elbo Room. 10pm, \$5. Goth with DJs Nako, Omar, and Justin.
Coo-Yah!! Bruno's. 10pm, free. Reggae dance hall with Mo'qz, Daneekah, and Green B.
Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.
Get the Funk Out Madrone. 9pm, free. Funk, soul, old school, and hip-hop with DJs Phleck, Gordo Cabeza, Sheik, and Matteo.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TopOne and guests spin outernational funk and get drunk.

THURSDAY 29

ROCK/BLUES/HIP-HOP

Adele, James Morrison Warfield. 8pm, sold out.
Tab Benoit Great American Music Hall. 8pm, \$20.
Ceremony, Soul Control, Never Healed, **Grace Alley, Streetwalkers** DNA Lounge, 375 Eleventh St; www.dnalounge.com. 7pm, \$10.
Josh Fix, Alex Statan, Jethro Jeremiah Café du Nord. 9pm, \$10.
Man/Miracle, Railcars, Eagle and Talon Hemlock. 9pm, \$5.
Mike Gibbons Band Hard Rock Café, Pier 39; (415) 956-2013. 8:30pm, \$5.

CONTINUES ON PAGE 26 »

PHOTO BY LIN STENSRUUD



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VIR, The Sleepover Disaster, Metabear
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Play for Drinx, Dignity and Dorky Prizes
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 10PM-2AM
DJ Moses & Colby
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SAT 1/31 9:30 pm \$13 \$10 students	AFRICAN BABÁ KEN & WEST AFRICAN HIGHLIFE BAND 9:00 pm African dance lesson with Comfort Mensah
SUN 2/1 3:00 pm \$6 adults / \$4 kids	"SOGGY SUNDAYS" KIDS' SHOW COLIBRI <i>A journey through Latin America</i> <i>with traditional songs & instruments</i>
SUN 2/1 7:30 pm \$9-\$15 sliding scale	HIP-HOP/FUNK/ROOTS COMMUNITY ROOTS A collective event for community activation, empowerment & celebration Fiyawata, Knowa Knowone, Spiritwalker, Orukusaki, Giving Tree, Cleome, live art & more
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\$23

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of The Strokes
MON FEB 2nd
doors 7:30
\$15

LOW VS DIAMOND
Red Cortez
doors 7:30
\$15

NIGHTMARES ON WAX
DJ Rueben
WED FEB 4th
doors 8:30
\$15

Fiction Family
feat. Jon Foreman of Switchfoot
& Sean Watkins of Nickel Creek
Molly Tenson
THU FEB 5th
doors 7:30
\$20

DIRTY DOZEN BRASS BAND
FRI FEB 6th
SAT FEB 7th
doors 8:30
\$22

TROMBONE SHORTY
& ORLEANS AVENUE
doors 8:30
\$22

F*CKED UP
SUN FEB 8th
doors 7:30
\$13

Mika Miko
doors 7:30
\$13

MON 2.9/ DOORS 7:30PM/ \$15
THE BIRD AND THE BEE
OBI BEST
WED 2.11/ DOORS 7:30PM/ \$20
AN EVENING WITH
GREG DULLI & MARK LANEGAN
HAPPY CHICHESTER
FRI 2.13/ DOORS 8:30PM/ \$25
BILL KREUTZMANN
OF THE GRATEFUL DEAD
FEAT OTEIL BURBRIDGE OF ALLMAN BROTHERS
AND SCOTT MURAWSKI OF MAX CREEK
SAT 2.14/ DOORS 8:30PM/ \$22
IVAN NEVILLE'S
DUMPSTAPHUNK
TIM REYNOLDS & TR3
SUN 2.15/ DOORS 8:30PM/ \$12 ADV • \$14 DOOR
DON CABALLERO
SBACH • DD/MM/YYYY

TUE 2.17/ DOORS 7:30PM/ \$15
LISA HANNIGAN
GAVIN GLASS
WED 2.18/ DOORS 7:30PM/ \$15
BLUE RODEO
TIM EASTON
FRI 2.20/ DOORS 8:30PM/ \$15
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SAT 2.21/ DOORS 8:30PM/ \$20
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THURS/29
ROCK/BLUES/HIP-HOP
CONT>>

D **Missing Persons, OB/GYN** Red Devil Lounge. 8pm, \$20.

Mission Street Stranglers, Jesse Morris, Tiny Television Annie's Social Club. 9pm, \$6.

Pnuma Trio, Abstract Road, DJ Jays One Mission Rock Café, 817 Terry Francois Blvd; www.mission-rockcafe.com. 10pm, \$20.

Stephanie Schneiderman Rock-It Room. 9:30pm.

Third Date Grant and Green. 8:30pm, free.

"Tribute to Stevie Ray Vaughan with Alan Iglesias" Biscuits and Blues. 8pm, \$16.

BAY AREA

Red Eaglesmith Band Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$20.
Plum Crazy, Turbine Starry Plough. 9pm, \$8.
Sacred Profanities Beckett's. 10pm, free.
Tippy Canoe, Chadwick Lomardi, Velvet Pony

Uptown. 5pm, \$8. Burlesque benefit for *The Vagina Monologues*.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Mark Hummel and the Blues Harmonica Blowout Yoshi's San Francisco, 8 and 10pm, \$26-30.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alejandro Jauregui and Troy Neighar.

Jessica Johnson Shanghai 1930. 7pm.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Mark Growden Quartet Center for Sex and Culture, 1519 Mission; www.markgrowden.org. 8pm, \$10-20.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Sonata Shelby Amnesia. 9pm, \$10.

Sony Holland Duo Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

Dream Posse Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Kim Nalley Yoshi's. 8 and 10pm, \$10-16.
Kelly Park and friends Anna's Jazz Island. 8pm, \$8.

FOLK/WORLD/COUNTRY

Bluegrass and old-time music jam session Atlas Café. 8pm, free.
Kaylah Marin Dolores Park Café, 501 Dolores; (415) 621-2936. 7:30pm.

BAY AREA

Kaki King Ashkenaz. 8:30pm, \$20.
Jim Malcom Freight and Salvage. 8pm, \$19.50.
Joe Reilly La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$10-15.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz, with guest Chief

Boima, spin Afrobeat, Tropicália, electro, samba, and funk.

Brazilive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Caribbean Connection Little Baobab, 3388 19th St.; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Classique Pink. 10pm. Electronic and disco with Sunshine Jones, Franky Boissy, and Cosmic Jason.

Club Hide 9pm, free. Live music.

Discos Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian Nuyorican, and other international sounds.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B reggae, and soul.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnik.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Midas Touch **Sol Party** Bruno's. 10pm. With DJs Max Kane, Teeko, and Bcause.

NS Presents Harlot, 46 Minna; www.harlotsf.com. 9:30pm. Dance party with DJs Morgan Page and Oliver Desmet.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Special Disco Version Mighty. 9pm, \$10-15. With DJs Pat Mahoney, Andy Butler, and Tal M. Klein.

Spindustrial Revolution Madrone. 9pm, free. Space-age electro, indie, and psychedelic with Ring Trick.

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LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
Check Amoeba.com for complete listings...

Q SAN FRANCISCO:

SUNDAY • FEBRUARY 1 • 2PM

AMY RAY

In *Didn't It Feel Kinder*, Amy Ray's third solo album, the singer-songwriter's style & lyricism reflects her many musical influences, breaking new ground for Indigo Girls followers & her solo career fans alike. Enter to win a pair of tickets to see Amy Ray on Saturday 1/31 at Slim's – all ages (6+)! Enter at Amoeba SF only. Winner will be drawn on 1/29 & notified by phone.

SATURDAY • FEBRUARY 14 • 2PM

THE MASTER MUSICIANS OF JAJOUKA

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FRIDAY • FEBRUARY 20 • 6PM

AUDRYE SESSIONS

This Oakland quartet's much-anticipated self-titled debut album is packed with propulsive rock songs & gentle, stripped-down tunes with ear-grabbing melodies. *Audrye Sessions* releases on February 17th!

SPECIAL EVENT!

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***Thu 1/29** *OFF WITH THEIR HEADS
GUNNER
9PM \$7 DJ SPIKE*

***Fri 1/30** *BOTTOM
TWO HEADED SPY
9PM \$7 (CD RELEASE!)
DIRTY ORANGE SUN*

***Sat 1/31** *HAPPY HOUR SHOW
MY PARADE
3PM FREE ROTTONCORE
ALL AGES THE PENNY DREADFULS
9PM LOVERS
\$6 BEAT BEAT WHISPER
THE PICK-UP PATTERN
THE LAURENTIDE ICE
SHEET*

***Sun 2/1** *TWANG SUNDAY
GAYLE LYNN & HER HIRED
HANDS
ALL AGES LOCAL 44'S*

**8PM ASHERS
\$8/\$10 (MARK/ THE UNSEEN)
ALL AGES VIVA HATE
THE FORGOTTEN
SWANN DANGER**

UPCOMING SHOWS:

- 2/5 - CERVANTES, MURRAY THE THIEF, SILVER SKIES
- 2/6 - GIANT SQUID, IG, FLOATING GOAT, MENDOZZA
- 2/7 - CLUB FERAL - SHANNON & THE CLAMS, STEVE MCQUEEN FOR A DAY, HORMAN, WAVE & PARTICLE
- 2/8 - MATINEE SHOW! ANNIHILATION TIME, A.N.S., SABERTOOTH ZOMBIE, FUTUR SKULLZ, WILD THING
- 2/10 - BEERSKIP ZINE RELEASE PARTY! DJs KNOXY & DENIM YETI!
- 2/11 - JOEY CAPE, DRAG THE RIVER, KEVIN SECONDS, UKE MUHIT
- 2/12 - ROCK N ROLL DANCE CONCERT! TOP TEN, THE BLANK STARES, DJs CLASSIC BAR MUSIC, FOOD COURT, DJETTE DULCINEA, D-J.O.N.E.
- 2/16 - YOUTH BRIGADE, THE FILTHY THIEVING BASTARDS, NOTHING ON
- 2/20 & 2/21 - SCATTERBARIN JAMBOREE 2009
- 3/20 - TIM BARRY, AUSTIN LUCAS, JOSH SMALL
- 3/29 - T-MODEL FORD & GRAVEL ROAD
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Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.
Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.
Yard Babob. 10pm-2am, free. Reggae and dance-hall with DJ Mpenzi.

FRIDAY 30

ROCK/BLUES/HIP-HOP

Anoraak, College Mezzanine. 9pm, \$16.
» "Celebrating Ten Years of Tiny Telephone" Great American Music Hall. 9pm, \$15. With John Vanderslice with the Magik*Magik Orchestra and guest DJ Aesop Rock.
Devotchka, Crooked Fingers Fillmore. 9pm, \$25.
Fruit Bats, Sera Cahoon, Scarecrow Bottom of the Hill. 10pm, \$12.
Fugal, La Plebe, La Collectiva Slim's. 9pm, \$15.
Zakiya Hooker Biscuits and Blues. 8 and 10pm, \$20.
Maldroid, Pleasure Kills, Facts on File Annie's Social Club. 9pm, \$8.
DJ Monk One, Hubcap Jones, Teeko, King Most, Shred One Elbo Room. 9pm, \$5-10.
» Music Lovers, Harbours, Raymonda Hemlock. 9:30pm, \$7.
Goh Nakamura, Big Phony Café du Nord. 9:30pm, \$10.
Pnuma Trio, Lynx and Jamie Janover, Flying Skulls, Rob I Mission Rock Café. 817 Terry Francois Blvd; www.missionrockcafe.com. 10pm, \$20.
Chuck Prophet, Jackpot Red Devil Lounge. 8pm, \$15.
Super Diamond, Pop Rocks Bimbo's. 9pm, \$22.
Amon Tobin, Mophono, JK47 featuring DJ Push Independent. 9pm, \$23.
West Grand, Perros Con Pistolas, Reform School Girls El Rio. 9pm, \$7.
Whiskey Thieves, Butlers Grant and Green. 9:30pm, free.

BAY AREA

American Economy, Pathetic Honey Devil's Canyon Brewery, 111 Industrial Wy, Belmont; www.devilscanyonbrewery.com. 6pm, free.

CONTINUES ON PAGE 28 »

Chris Hillman and Herb Pedersen and John McEuen

» PREVIEW Country-rock pioneer and original Byrds bassist Chris Hillman prepares to throw down some bluegrass with longtime friend, banjo player Herb Pedersen, at Yoshi's SF this week.

As a founding member of the Byrds and later the Flying Burrito Brothers, Hillman was a staple of California's fabled Laurel Canyon music scene during the late 1960s. Although the musician's roots are steeped in bluegrass, it wasn't until meeting his eventual Byrds bandmate Gram Parsons in 1968 that the group took on a significantly unique direction. The Byrds' critically acclaimed *Sweetheart of the Rodeo* (Columbia, 1968) was a product of the outfit's expansion into country even if it failed to chart. Hillman's full-fledged emergence into the genre has inspired a spectrum of artists, including collaborators such as Emmylou Harris and fans like Beck. I don't think the pedal steel sound heard on Beck's "Rowboat" was even possible without the Burrito Brothers paving the way.

Throw into the mix multi-instrumentalist and Nitty Gritty Dirt Band veteran John McEuen, a.k.a. "America's instrumental poet," and expect Pedersen, who played with Hillman in the Desert Rose Band and paid his dues picking five-string banjo with the likes of Jerry Garcia, to do just that: play some banjo. After all, this is bluegrass we're talking about. Just remember, it's all about the twang. **(Andre Torrez)**

CHRIS HILLMAN AND HERB PEDERSEN AND JOHN MCEUEN Mon/2-Tues/3, 8 p.m., \$30. Yoshi's SF, 1330 Fillmore, SF. (415) 655-5600, www.yoshis.com

PHOTO OF CHRIS HILLMAN





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THU 1/29	BRAZILIVE MACABEA (BRAZILIAN DANCE) 9PM \$5
FRI 1/30	FREE OYSTERS ON THE HALF SHELL 5:30 DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) NO \$ RED HOTS BURLESQUE 7:30 PERROS CON PISTOLAS WEST GRAND REFORM SCHOOL GIRLS (ROCK) 9PM \$5
SAT 1/31	THE OUTTA SIGHT FAMILY PRESENTS FAR OUT FEST (PSYCHEDELIC BANDS) 2-6PM \$5 KITTY ROSE AND THE LYNN BOBBY BAND (CW/ROCK) 7-9PM NOS FRANCIS BACON, BOX SQUAD, TURBONEGRA, STICKS AND STONES BENEFIT FOR ROCKET DOG RESCUE 9PM
SUN 2/1	SUPERBOWL SUNDAY (BBQ AND HAPPY HOUR) 3PM
MON 2/2	DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJS (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM NO COVER
TUE 2/3	JOHNNY WALNUT BHI BHIMAN, WEE THE BAND (CW/AMERICANA/VOCAL POP) 8PM NOS



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FRI/30 ROCK/BLUES/HIP-HOP

CONT.>>

Fabulous Bud E. Luv Orchestra 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm.
5Minute0, Faith in Phantoms, Septre 19 Broadway. 9:30pm, \$10.
Guns for San Sebastian Beckett's. 10pm, free.
LaBelle Paramount Theatre, 2025 Broadway, Oakl; www.ticketmaster.com. 8pm, \$49.50-95.
Moonalice Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 9pm, \$16.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Bruce Forman Noe Valley Ministry, 1021 Sanchez;

(415) 454-5238. 8:15pm, \$17.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Mark Hummel and the Blues Harmonica Blowout Yoshi's San Francisco. 8 and 10pm, \$30.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle, Anchor M, and Troy Neighar.
Colm O'Riain Red Poppy Art House. 8pm, \$15.
"San Francisco Tape Music Festival" Cellspace, 2050 Bryant; http://sfsound.org/tape. 8pm, \$7-12 (\$24 festival pass). Classic and recent and new fixed-media compositions by local and international composers.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Lavay Smith Chez Spencer, 82 14th St; (415) 864-2191. 9:30pm, free.
Terry Disley Experience Shanghai 1930. 8pm.

BAY AREA

Andrew Carriere and the Rajun Cajuns Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Grupo Falso Baiano Anna's Jazz Island. 8pm, \$14.

Hip Bones Jupiter. 8pm.
Bobby Hutcherson with Anthony Wilson Yoshi's. 8 and 10pm, \$24.
Lee Vilensky Trio Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
James Moseley and Michael Adachi Caffè Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free.

FOLK/WORLD/COUNTRY

Carrie Elkin, Kate Isenberg Dolores Park Café, 501 Dolores; (415) 621-2936. 7:30pm.

BAY AREA

Bobí Cespedes La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$15-20.
Full Time Beret, Carmen Gutierrez Nomad Café, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm.
Tempest, Pandemonaeon Starry Plough. 9:30pm, \$12.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm,

\$3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
DJ Headnotic and DJ Ian D Bruno's. 10pm, \$10.

Funk, dance groove, and old school hip-hop.
Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.
House of Voodoo Cat Club. 11pm, \$5. Goth, industrial, glam, darkwave, and 80s with DJs Voodoo, Purgatory, Mischief, and Fact50.
Knock 'Em Out the Box Club Six. 9pm, \$10. Hip-hop with Loyalist, Marval VERA, Team UP, Clique, and more.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Mission Bombay Bollywood Café, 3372 19th St; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Pulse Paradise Lounge. 9pm, \$10-15. With Christian Martin, Alland Byallo, Calen, Solar, Kirill, Aaron Jae, Bam, and more.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Ruby Skye 9pm-4am, \$15. With various guest DJs.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Stiletto AsiaSF. 10pm, \$7-10. *Outsiders*-themed party for greasers and preppies with DJs Sleazemore, Shane King, Mykill, and Kool Karlo.
That 80s Show Madrone. 9pm, \$5. Totally awesome 80s flashback tunes.
Your Latest Crush House of Shields. 9pm, \$4. Indie pop, twee pop, post-punk, and electro pop with DJ Phil.

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SUNDAY 2/1	HONEY SUNDAYS Dance Floor for Dancers Soundsystem for Lovers 8pm-2am \$2 Beers, \$4 Mixed Drinks NO COVER
THURSDAY 2/5	CHERRY RED Music, Movies & Mayhem Every Thursday 9pm-2am \$2 Drafts til Midnight NO COVER
FRIDAY 2/6	WEAPON OF CHOICE Ed Solo Keith Mackenzie DJ Icon, and Brazen 10pm-4am \$10 Pre-sale \$15 Door

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THURSDAY, 1/29 · 8 PM \$7
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 PUNK ROCK N SCHLOCK KARAOKE
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 ESP PRESENTS
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 THOUSANDS WILL DIE
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SATURDAY 31

ROCK/BLUES/HIP-HOP

"Asian American Musician Showcase" Retox. 9:30pm. With Jack Tung, Say Bok Gwai, and Bloodwire.

Bayonics, Manicato Elbo Room. 10pm, \$12.

Boco Do Rio, Pleasuremaker, Afrolicious Café du Nord. 9pm, \$10-12.

Devotchka, Crooked Fingers Fillmore. 9pm, \$25.

Finest Dearest, Empty Rooms Make-Out Room. 7:30pm, \$7.

Grannies, Fast Takers, Dalton Benders, 806 South Van Ness; www.bendersbar.com. 10pm, \$7.

Groovus Grant and Green. 9:30pm, free.

Intronaut, Bastard Noise, Grayceon, Thousands Will Die Annie's Social Club. 9pm, \$12.

Leo Kottke Herbst Theatre, 401 Van Ness; (415) 242-4500. 8pm, \$28-38.

Lovers, Pickup Pattern, Beatbeat Whisper, Laurentide Ice Sheet Parkside. 9pm, \$6.

My Parade, Rottencore, Penny Dreadfuls Parkside. 5pm, free.

Paradise City, Damage Inc., Roadkill Romeos Red Devil Lounge. 8pm, \$12.

Poor Man's Whiskey, Huckle, Flowmotion Great American Music Hall. 9pm, \$15.

Amy Ray, Slackcluster Slim's. 9pm, \$18.

"Rah Rah Music and Art Series" Rock-It Room. 8pm, \$7-10. With Shannon Bryant, Triple Ave, Cuban Cowboys, and Bray.

Slipstream Sparrows, Date Nite, Southern Oracle, Bruises of Unknown Origin Hotel Utah. 9pm, \$8.

Social Studies, Anavan, Vows Hemlock. 9:30pm, \$7.

Earl Thomas Biscuits and Blues. 8 and 10pm, \$22.

Amon Tobin, Mophono, JK47 featuring DJ Push Independent. 9pm, \$23.

Turbonegra, Francis Bakin, Sticks and Stones, Box Squad El Rio. 9pm, \$10-20. Benefit for Rocket Dog Rescue.

Wale, UCB, Blu and Exile Mezzanine. 9pm, \$15.

West Indian Girl, Loquat, Love X Nowhere Bottom of the Hill. 10pm, \$10.

BAY AREA

Avengers, Disciples, Pleasure Kills Uptown. 9pm, \$10.

Bill Haley and the Original Comets 19 Broadway. 9:30pm, \$10.

Maria Muldaur Lark Theater, 549 Magnolia, Larkspur; (415) 924-5111. 8:30pm, \$25.

P-PL Beckett's. 10pm, free.

Stereo Freakout, Sleep Til It's Real, Bütcher Schelley's Bar, 15009 Farnsworth, San Leandro; (510) 351-1222. 9pm, free.

Wild Child, Skynnyn Lynnyrd Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$20.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Mark Hummel and the Blues Harmonica Blowout Yoshi's San Francisco. 8 and 10pm, \$30.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle, Anchor M, and Troy Neighar.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Ray Obeido and Mambo Caribe Shanghai 1930. 8pm.

Pascal Bokar Band Savanna Jazz. 7:30pm, \$5.

Reset Quintet Red Poppy Art House. 8pm, \$10-15.

"San Francisco Tape Music Festival" Cellspace, 2050 Bryant; http://sfsound.org/tape. 8pm, \$7-12 (\$24 festival pass). Classic and recent and new fixed-media compositions by local and international composers.

Ricardo Scales Top of the Mark. 9pm, \$10.

BAY AREA

Bayside Jazz with Dan Hicks Anna's Jazz Island. 8pm, \$15.

Elaine Lucia Quintet Joe's of Lafayette, 3707 Mt. Diablo Blvd, Lafayette; (925) 299-8807. 7pm.

Frisky Frolics Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

Bobby Hutcherson with Anthony Wilson Yoshi's. 8 and 10pm, \$24.

Pete Yellin Allstars Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Coup de Ska, Franko Nero Amnesia. 9pm, \$8.

Keith Greeninger, Blah Blah Woof Woof: A Folk Supergroup Mobu Dance Studio, 1605 Church; www.brownpapertickets.com/event/52768. 7:30, \$20.

Lady A and Her Heel Draggers Plough and Stars. 9pm, \$5-10.

Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Manning Kassin Darter Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 8:15pm, \$16.

David Jacob-Strain Freight and Salvage. 8pm, \$19.50.

Baba Ken and the West African Highlife Band Ashkenaz. 9:30pm, \$15.

Mark Lemaire Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

Pellejo Seco La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 9:30pm, \$13.

Evelie Posch and Friends Nomad Café, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm.

Yousoupha Sidibe Starry Plough. 9:30pm, \$11.

"Songs for Laura" 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$25. With Forest Sun, Sean Hayes, Beth Waters, and more.

DANCE CLUBS

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.

Bananas SF Underground SF. 10pm, \$5. Cutting-edge club, electro, and house with DJs Ben Abstrakt, LXNDR, and New Youngstarz.

Bass 4 Your Face and Art 4 Your Heart Club Six.

9pm, \$7. Dub and dubstep with Rastatronics, DJ Space Invader, Subaddiction, and more.

Beerfest Space 550. 10pm-4am. The name says it all.

Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.

Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.

City Nights 10pm-2:30am. Hip-hop and club hits.

The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

Digital Voda. 10pm-2am, free. Best of European house and electro.

Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

CONTINUES ON PAGE 30 >>

Bottom of the Hill
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BLACK MAMBA DOOR 8:30
ANOMIE BELLE \$12/\$14
ages: ALL

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SAT/31
DANCE CLUBS
CONT>>

DJ Gordo Cabeza, Dj Daymitreus Bruno's. 10pm, \$10. Funk, dance groove, and old school hip-hop.
Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
Lindstrom Paradise Lounge. 9pm-4am, \$15. With Beat Broker, Conor, and TK Disco.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.
Pink Mammoth Mighty. 11pm, \$5. Five-year anniversary celebration with resident DJs and guests spinning Latin, electro, funk, hip-hop, and disco house.
Positive Vibrations Madrone. 9pm, \$5. Heist Crew spins ragga, dub, dancehall, rottz, and rocksteady.
Roccapulco 6:30pm. Weekly salsa lessons.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Suite One8One 9pm-4am, \$20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Three Kinds of Stupid Rickshaw Stop. 9pm, \$8-10. With a live set by MC Lars and DJs BAS, Chris Baty, and Brother Grimm.
Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

SUNDAY 1
ROCK/BLUES/HIP-HOP

Enablers Hemlock. 9pm, \$5.
Markscheider Kunst Rickshaw Stop. 8pm, \$25.
Voodoo Glow Skulls, Toasters, Deal's Gone Bad, Monkey Slim's. 7pm, \$15.

JAZZ/NEW MUSIC

“San Francisco Tape Music Festival” Cellspace,

2050 Bryant; http://sfsound.org/tape. 8pm, \$7-12 (\$24 festival pass). Classic and recent and new fixed-media compositions by local and international composers.
Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.

BAY AREA
Bobby Hutcherson with Anthony Wilson Yoshi's. 2 and 7pm, \$5-24.
Kronos Quartet Hertz Hall, Bancroft at College, UC Berkeley, Berk; www.calperformances.org. 7pm, \$48.
Teresa Tudury and Eric Swinderman Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Gayle Lynn and Her Hired Hands, Local 44s Red Devil Lounge. 5pm, free.

BAY AREA
Bee Eaters Freight and Salvage. 8pm, \$19.50.
“Pat Parker All-star Memorial Tribute” La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-

2568. 7pm, \$10-20.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest Ross Hogg.
Honey Soundsystem Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?
Gloss Sundays Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 2

ROCK/BLUES/HIP-HOP

Days No Different, Jaymes Reunion, Oona Elbo Room. 9pm, \$5.
Matt and Kim, Hawney Troof Café du Nord. 8pm, \$10.
Nickel Eye, Low vs. Diamond Independent. 8pm, \$15.

JAZZ/NEW MUSIC

Chris Hillman and Herb Pederson, John McEuen Yoshi's San Francisco. 8pm, \$30.
Lavay Smith Trio Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
94117 Madrone. 4pm, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 3

ROCK/BLUES/HIP-HOP

Tommy Castro Biscuits and Blues. 8pm, \$20.
Tyrone Wells, Raining Jane, Keaton Simons Café du Nord. 7pm, \$15.

BAY AREA
Avenged Sevenfold, Buckcherry, Papa Roach, Saving Abel Oracle Arena, 7000 Coliseum Wy, Oakl; www.ticketmaster.com. 6:30pm, \$42.75.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Chris Hillman and Herb Pederson, John McEuen Yoshi's San Francisco. 8pm, \$30.
Ricardo Scales Top of the Mark. 6:30pm, \$5.
Vince Lateano Trio Savanna Jazz. 8pm, \$5.

BAY AREA
Marco Benevento Trio Yoshi's. 8 and 10pm, \$10-16.
Singers' open mic with Ellen Hoffman Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Dos Four y Los Mios, Dj Walt Digz Elbo Room. 9pm, \$7.

BAY AREA
Kentucky Twisters Julie's, 1223 Park, Alameda; www.juliestea.com. 7pm, free.
Zydeco Flames Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with DJs Centipede and Citizen Ten.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Total Vinyl Domination Argus Lounge. 9pm, free. Old school punk and other gems with DJs Alcoholocaust, Mackiveli, and Taypoleon.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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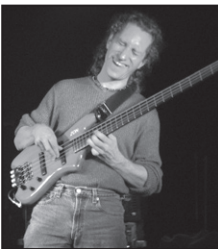
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“Who Got the Chickens” and *Love Can Build a Bridge*

► **REVIEW/PREVIEW** Although No. 43 has finally flown the coop back to Crawford, Texas, our country would do well to remember Faulkner’s famous words from 1951’s *Requiem for a Nun*: “The past is never dead. It’s not even past.” The psychic damage from the Bush years runs deep, and will no doubt keep resurfacing. Maybe it’s the Texan atmospherics — the soundtrack of chirping crickets, the smell of sawdust, the strange manqués and photos of tumbleweeds — or the loose “one that got away” narrative that whistles through Stephan Pascher’s installation “Who Got the Chickens” that made me think of Bush.

The exhibit’s true empty center, though, is Donald Judd. Judd’s ghost is most present in Pascher’s sculptural centerpiece — an empty chicken coop, a few feathers the only trace left of its former occupant, that faces two gray wooden boxes in a Y-formation. The boxes nod to the concrete sculptures that dot Judd’s sprawling Marfa, Texas art ranch like unearthed giant sarcophagi, but Pascher’s mixed media assemblage is not as concerned with purity of form as Judd, the anti-minimalist minimalist who once opined that, “Art is free, but it is not a free-for-all.” Pascher’s show practically calls Judd out on his prissiness — an accompanying short story finds Judd (here named James Dean) throwing hissy fits about bird shit on his sculptures — but it leaves the titular semi-question open and sidesteps anything as concrete as recrimination.

Kevin Killian and Karla Milosevich are perhaps less gracious toward Judd in their 2002 Poets’ Theater play *Love Can Build a Bridge*, which coincidentally is being restaged this weekend as part of BAM’s “Bending the Word/Matrix 226” exhibit. In *Love*, Judd (played brilliantly by the inimitable George Kuchar) is a Lear-like patriarch whose video will has left his extended clan — including country singers Naomi and Wynonna, B-lister Ashley, and “illegitimate son” Judd Nelson — in disarray. I asked Killian over the phone if his characterization of Judd had any specific inspiration, and he recalled visiting curator David Whitney, whose Big Sur house had lots of furniture made by Judd. Looking at one such chair, Whitney said, “I can’t even stand to look at it or sit in it because he was the most hateful man I’d ever known.” It looks like Bush isn’t the only wellspring of psychic damage deep in the heart of Texas. **(Matt Sussman)**

WHO GOT THE CHICKENS Through Feb. 7. Tues.–Sat., 11:30 a.m.–5:30 p.m.

Steven Wolf Fine Arts, 49 Geary, suite 411, SF. (415) 263-3677,

www.stevenwolffinearts.com

LOVE CAN BUILD A BRIDGE Sat/31, 7 p.m., free. Pacific Film Archive Theater,

2575 Bancroft Way, Berk., (510) 642-1124, www.bampfa.berkeley.edu

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

GALLERIES

OPENING

Café Royale 800 Post; 441-4099, www.café-royale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. “Kisaragi,” new paintings by Chiami Sekine and Ryoko Tajiri. Sun/1 through Feb 28.

Center for Architecture and Design Gallery AIA, 130 Sutter, suite 600; www.aia-sf.org. Check site for hours. “School Buildings – The State of Affairs,” survey of 31 recently built or designed schools (reception Wed/28, 6-8:30pm). Wed/28 through March 27.

Consulate General of Mexico 532 Folsom; 354-4562. Call for hours. “Life Elsewhere,” landscapes by Mariana Garibay. Tues/3 through March 3.

Fivepoints Arthouse 50A Bannam Place; 989-1166. Call for hours. “Noah Ptolemy: New Work,” ink drawings (Fri/30, 6-11pm). Fri/30 through Feb 15.

Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. “Black Water,” new paintings by Freya Powe, and

“Supernatural,” group show. Sun/1 through Feb 28.

► **Jancar Jones Gallery** 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. “Takako Yamaguchi,” new paintings (reception Fri/30, 6-9pm). Fri/30 through Feb 28.

Project One Gallery 251 Rhode Island; www.p1sf.com. Check site for hours. “Dino Dinco: Film, Photography and Objects,” curated by Brooke Waterhouse (reception Wed/28, 7pm). Wed/28 through Feb 18.

Rare Device 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. “Hidden Treasures: New Work by Irana Douer,” line drawings and paintings (reception Sat/31, 7-9pm). Jan 31 through March 3.

San Francisco Maritime National Park 499 Jefferson; 447-5000. Daily, 9:30am-5pm.

“African Americans in the Maritime Trades,” a photographic exhibition. Wed/28 through Feb 28.

79 Gallery 79 New Montgomery; 618-6305. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Art by Danielle Fox, Lisa Mystiuk, Janet Drever, and Mandy Berglund. Sun/1 through Feb 27.

688 Gallery 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Illustrations by Rebecca Meredith. Sun/1 through Feb 27.

Velvet da Vinci 2015 Polk; 441-0107.

Tues-Sat, noon-6pm; Sun, noon-4pm. “Demonstration 2,” art by Timothy Information Limited; installation by Helen Carnac. Sun/1 through Feb 28.

BAY AREA

Donna Seager Gallery 851 4th St, San Rafael; 454-4229. 11am-6pm, Tues-Sat; 1-5pm, Sun. “Ex Libro,” installation by Lisa Kokin. Tues/3 through March 8.

O’Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. “Twins and Triplets,” group show of diptychs and triptychs (reception Tues/3, 6-8pm). Tues/3-Feb 26.

Smith Anderson North 2240A Fourth St, San Rafael; 455-9733. Tues-Fri, 10am-6pm, Sat, noon-5pm. “Vintage,” photographs from the ‘40s and ‘50s by Stan Zrnich (reception Sat/31, 6-8:30pm). Sat/31 through March 14.

ONGOING

► **Altman Siegel Gallery** 49 Geary, suite 416; 576-9300. Call for hours. “A Wild Night and a New Road,” inaugural exhibition. Through Feb 21.

► **Babylon Falling** 1017 Bush; 345-1017. Call for hours. “Live Forever,” new works by David Young (reception Thurs/15, 6-9pm). Through Feb 14.

► **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “You Are the Artist, You Figure It Out,” solo exhibition by Mads Lynnerup. Through Feb 14.

► **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “What World Behind Those Ruby Eyes,” paintings by Michael Tole. Through Feb 21.

► **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Call for hours. “Well I Ain’t No Freud, I’m from SF,” art by Mat O’Brien. Through Feb 14.

► **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “The Airport Project,” collaborative work by Amanda Huguen and Jennifer Starkweather. Through Feb 28.

► **The LAB** 2948 16th; 864-8855. Wed-Sat, 1-6pm. “Plan B,” group show curated by Sasha Petrenko. Through Sat/31.

► **Lexington Club** 3464 19th St; 863-2052. Mon-Sun, 3pm-2am. “A Trip Down (False) Memory Lane,” group show about the bar. Through Feb 21.

► **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. “Some Word Pictures,” art by Bill Daniel and Santiago Mostyn (reception Sat/17, 6-9pm). Through Feb 28.

► **Ratio 3** 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “The Pilgrim’s Progress,” solo show by Ben Peterson (reception Fri/16, 6-8pm). Through Feb 28.

► **SF Camerawork** 857 Mission; 512-2020. Tues-Sat, noon-5pm. “Test Patterns,” recent video work from South Africa; “United in Nima: Bay Area and Ghanaian Youth Share Lives Through the Lens.” Through March 25.

► **Silverman Gallery** 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. “The Fountain of Giant Teardrops,” paintings by Neil Ledoux. Through Feb 28. **SFBG**

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Object lessons: Leslie Seiters' *Incidental Fear of Numbers* dwells in the zone of the playful and physically tangible.



Gloves on

Leslie Seiters keeps in close contact with the mundane and magical

By Rita Felciano
> a&cletters@sfbg.com

PREVIEW Leslie Seiters entered college as a visual artist — and left it as a choreographer. Or at least that's what her MFA diploma from Ohio State University says. Seiters prefers to call herself a director. "I am allergic to 'choreography,'" she says from her home in San Diego. "When something looks 'choreographed,' it turns me off."

Seiters, who lived and worked in the Bay Area between 2002 and 2007, has nothing against the craft of choreography, of course. In fact, her own works are exquisitely crafted. But she doesn't want to see the hand of the maker because she feels it keeps her from entering a piece and having it speak to her in an unmediated manner.

Seiters left Ohio right after graduation and relocated to San Francisco, where she worked and performed with Jo Kreiter, Kathleen Hermesdorf, Jess Curtis, and Sarah Shelton Mann. All the aforementioned artists have a strong commitment to contact improvisation, which is characterized by its immediacy and the performers' ability to remain present in the moment — an approach that has influenced Seiters' own work. The physicality of things — an object, a move — continually fascinates her. Seiters differs,

however, from her colleagues — and just about any other dancer working in the Bay Area — in her acute and exceedingly refined interest in using objects beyond their function in dance as props.

In a Seiters' piece — she calls them installations — the edge between the animate and inanimate material is often blurred. She might have dancers double each other's movements so precisely — as they did in *such tiny danger* (2003) and *an attic/an exit*, which premiered at last year's San Francisco International Arts Festival — that they begin to look as if they had been set in motion by an outside force. Or they might appear like a single image that, for some mysterious reason, split in two only to merge again. "I love repetition," she explains. "This may go back to my visual background, where I would sculpt by wrapping and wrapping or cutting and cutting over and over again."

At the same time, the objects — all quite ordinary — often acquire a life of their own. Sometimes this can be quite disconcerting. When two dancers slide their arms into suspended jackets, the garments begin to manipulate the women. Dozens of suspended teacups keep up their clinking chatter long after their users have left them behind. Huge shoes move people who step into them. Dancers in paper dresses

recede into and are swallowed by identically patterned wallpaper. And what about the woman on a swing, seen through a hallway, who never alters her trajectory? At what point does she become the pendulum of some unseen time machine?

Seiters' work is both immensely playful and physically sturdy in the way she treads that thin line — she confesses to an affinity with magical realism — between the everyday and the fantastic. The process allows the familiar to become more so, even as it grows strange. For her, dance must not be pinned down, but kept open-ended. "I like it when dancers can take a movement, and turn it into a question," she says.

For the Bay Area premiere of *Incidental Fear of Numbers* at CounterPULSE this weekend, Seiters and her Little Known Dance Theater is partnering with Lux Borealis, a modern dance company from Tijuana, Mexico, whose "intelligence and physicality in the way they use weight and motion" Seiters admired. It's her first full-evening performance and her most ambitious work yet. Included as part of the performance will be lots of tops and at least one very tall stack of yellow pages with a turntable on top. She also loves the sound of gloves on a cardboard floor. **SFBG**

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L to R: Mary Bredberg, Brooke Ashmanaka, and Stephen DeLoia in *Rich and Famous* (photo by Kevin Bernal)

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“Japan Dance Now”

» **PREVIEW** What does avant-garde Japanese dance look like? Butoh is 40 years old. Eiko and Koma have been working their version of slow dancing for three decades. What about dancers who have grown up in a high-tech, high-velocity, video-drenched urban environment? We at least get glimpses of the movies, comics, and pop music that are part of their lives. Once in a while, a company like the Condors will come through town on their way to somewhere else. But for the most part, our exposure to that type of edgy new dance — highly influenced by electronic media and sophisticated in its use of those elements — remains nil.

Now Yerba Buena Center for the Arts is making an attempt to open minds and ears to new moves from Japan. Next month they bring back Papa Taruhamara, and this weekend they present three companies in a performance titled “Japan Dance Now” on their first stop of a three-city tour of the states. Baby-Q, a multimedia company that includes a robotics specialist, is directed by choreographer Yoko Higashino. The group stages her solo *E/G-Ego Geometria*. Nibroll’s seven athlete-dancer-comedians are taking on the everyday in their excerpt of *Coffee*. Sennichimae Blue Sky Dance Club is an all-female ensemble with serious hair. The company describes *The End of Water* as an exploration of aspects of femininity from a pop butoh perspective. **(Rita Felciano)**

JAPAN DANCE NOW Thurs/29–Sat/31, 8 p.m., \$25–\$30 (On Sat/31 audience

members receive special entrance to the post-performance “Big Idea” party, 9 p.m.-midnight, in the Grand Lobby and Galleries). Novellus Theater, Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.ybca.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

» **Angry Black White Boy** Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15-25 sliding scale. Opens Thurs/29. Thurs-Sun, 8pm. Through Feb 15. Dan Wolf’s vigorous and inviting stage adaptation of Bay Area author Adam Mansbach’s 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. Mansbach’s satirical but searching story concerns a white Jewish suburban hip-hop enthusiast, Macon Detornay (Wolfr), whose guilt-tinged identification with African American culture and corresponding aversion to the white mainstream has him uneasily straddling two worlds. Macon’s guilt stems partly from a great-grandfather who, as a professional baseball coach, tormented the only black athlete who dared to hold his own on an all-white team. Macon’s familial history is also, along with hip-hop, his bridge to dorm-mate and fellow Columbia University freshman Andre (Myers Clark), whom Macon arranges to live with after learning that Andre is the great-grandson of the same ballplayer his own ancestor victimized. While wisely concentrating on the ample humor in a story that’s a bit contrived even for satire, director Sean San Jose and cast (all but Clark are members of hip-hop group Felonious) propel the action through a fluid, combustible mixture of music and movement, with sharp choreography from Pinto. (Avila)

Landscape of the Body SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Previews Wed/28-Fri/30. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through March 7. John Guare’s comedy-mystery-musical moves back and forth in space and time to look at the American dream



PHOTO OF YOKO HIGASHINO BY CHIE TATSUMI

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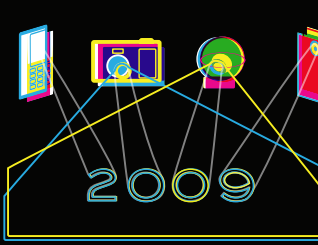
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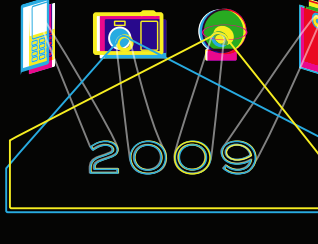
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Tennessee in the Summer Walker Theatre, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Previews Wed/28-Fri/30. Opens Sat/31. Wed-Sat, 8pm; Sun, 2pm. Through March. Local playwright Joe Besecker probes the psyche of Tennessee Williams.
Tough Titty Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$5-75. Previews Wed/28-Fri/30, 8pm. Opens Sat/31. Wed-Sat, 8pm; Sun, 2:30pm; Feb 15 and 22, 7pm; Feb 18, 1pm. Through Feb 22. A woman’s healthy routine can’t keep breast cancer at bay so she learns to face the disease with willpower and wit in Oni Faida Lampley’s new play.

BAY AREA

Betrayed Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-50. Previews Wed/28, 8pm. Opens Fri/29. Wed-Sat, 8pm; Sun 2 and 7pm. Through March 1. Aurora Theatre Company concludes its American trilogy with the West Coast premiere of a play adapted from journalist George Packer’s New Yorker piece on three Iraqi translators who risk their lives to aid Americans in Iraq.

ONGOING

Beauty and the Beast Young Performers Theatre, Fort Mason Center, Building C, third flr, rm 200; 346-5550. \$7-10. Sat, 1pm; Sun, 1 and 3:30pm. Through Feb 8.

Bisceglie’s SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF’s history, people, and culture are toasted and roasted with song, dance, and comedy.

» **Devil in the Deck** Climate Theater, 285 Ninth St; www.devilinthedeck.com. \$15-20. Thurs-Sat, 8pm. Through Sat/31. Before the show heads off to the Edinburgh Fringe Festival, shuffle on down to the Climate for Paul Nathan’s theatrically low-key but extraordinarily adept turn as Jack Swindle, a New Orleans native saved from a gypsy’s curse by his devilish devotion to mastering all possible machinations in a deck of playing cards. The up-close, audience and overhead

CONTINUES ON PAGE 36 »

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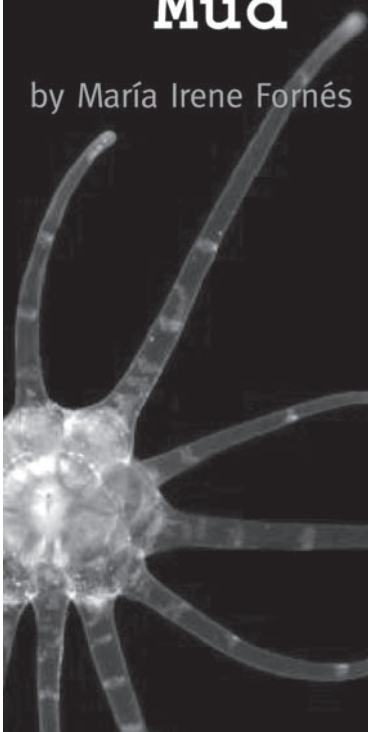
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THEATER

CONT>>

projector—assisted demonstration and explication of Swindle's nimble feats of prestidigitation are by themselves truly something to behold, but Nathan — a confident showman maybe best known to SF audiences as host the yearly Dark Karnival — fleshes it out with some charming stories in a nice blend of sideshow spectacle, theatrical conceit, and lighthearted reverie. Directed with an equally assured hand by Drew Letchworth, the proceedings are further enlivened by the moody, mischievous onstage accompaniment of guitarist and stage jester John Anaya. (Avila)

Dolls Theatre 3, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 22. Writer and performer Michael Phillis presents a one-man show about growing up gay in rural California, through the filter of his doll collection. **Falsettos** Theatre Rhinoceros Mainstage, 2926 16th St; 861-5079, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun, 3pm (no performance Feb 4, added show Feb 8 at 7pm). Through Feb 8. Hector Correa directs "everyone's favorite musical" about lesbians, gay men, an ex-wife, a child, and a straight psychiatrist.

Forking! Studio 250 at Off-Market, 965 Mission; www.pianofight.com. \$15-20. Thurs-Sat, 8pm. Through Sat/31. Honestly, when was the last time you went to the theatre on a Friday night and the work-groggy audience wasn't half asleep before the show even started? Somehow PianoFight Productions managed to circumvent that all-too familiar scenario at their excitable opening weekend of, full title, *Fork Off Down Your Own Forking Adventure Which You've Forked: FORKING!* Penned by Daniel Heath, winner of PianoFight's 2008 playwriting competition "Short Lived," *Forking* is a choose-your-own-adventure marathon, in which the audience votes for crucial plot points by applause. Though the script is not exactly Shakespearean in nature ("love doesn't solve shit, dude") it does manage to convey the aimless hormone-fueled existence of SF twentysomethings, trying to get by without health insurance, citizenship, and sobriety. From drinking games to Craigs List postings to singing "Tiny Dancer" in the bathroom mirror with an electric toothbrush for a microphone, each scene is weighted with familiar humiliations, a possibly platonic marriage of convenience between roommates at stake. Playing out like a cross between *American Idol* and *The Real World*, this is theatre by and for the reality-show generation. Perhaps due to the unpredictable nature of the voting process, the show was decidedly overlong (over two hours), but thankfully far from tedious. (Gluckstern)

Here EXIT Stage Left, 156 Eddy; www.spare-stage.com. \$20. Fri-Sat, 8pm. Through Feb 7. Spare Stage brings the U.S. premiere of Michael Frayn's upbeat but subtly pensive 1993 comedy — about a young English couple embarking on the renting and furnishing of their first apartment — to a safe landing, more or less under the radar, at the Exit's intimate Stage Left black box. The company's third production (its last was Stephen Dietz's *Private Eyes*) again proves lean and competent, marred only by a passing sightline issue (when the characters take to their low-lying bed) and some occasional strain detectable beneath otherwise respectable London accents. Frayn (author of the historically pal yet quirkily human dramas *Copenhagen* and *Democracy*, as well as the exquisite farce-within-a-farce, *Noises Off*) excels at exploring the imperfect balance in life between chaos and order. In *Here*, he evokes much of the strain and confusion love brings in the wake of its supposed harmonizing of interests and personalities, with hilarious attention to quotidian logic as well as the vagaries of memory and time. Director Stephen Drewes focuses shrewdly on the lovers' familiar yet guarded, playful yet worrying dialogue — charmingly rendered with understated emotional precision by Sarah Eismann and Aaron Murphy — as their relationship is stirred to a neurotic boil by an intrusive landlady (Annie Larson, gracefully eschewing caricature) who foists on them baggage, and furniture, of her own. (Avila) **Love, Humiliation and Karaoke** Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous. **Meadowland** Phoenix Theatre, 414 Mason; 508-5614. \$15-20. Thurs-Sat, 8pm; Sun, 2pm. Through Sat/31. A murder, a haunting, and a lifetime's regret and disappointment plague the police investigator (Leon Goertzen) of a small

Japanese town charged with solving a mystery that ends up unsettling the shaky foundation of his own life in this latest world premiere from Bay Area playwright Ian Walker (*The Stone Trilogy*, *The Gravedigger's Tango*). Walker, who also directs Second Wind's carefully textured and choreographed but nevertheless slightly rocky production, draws for inspiration on the Akutagawa short story "In a Grove" (also inspiration for Kurosawa's film *Rashomon*), which furnishes the perspective-shifting, ultimately inconclusive set of interviews surrounding the murder of a man (George Nguyen) and the rape of his missing wife (Pearl Wong) in the woods just outside of town. To this is added a promising if less than perfectly incorporated love triangle made up of the investigator, his long-admired sister-in-law (Nonoko Sato), and the ghost of his wayward younger brother (Arthur Keng) whose restless spirit — penning bad jokes for a long stand-up routine in the afterlife while balancing barely concealed rage at his fate — is first to tip him off about the murder in the woods. Uneven acting and hit-and-miss use of masks, pantomime and video contribute some awkwardness to a story that otherwise has several imaginative and humane touches. (Avila)

Mud Exit on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 15. María Irene Fornés's play is set on a pig farm wallowing in rural poverty, disease, desperation, domination, and the blurring of all lines between its human occupants and their environment. One young woman (Marilet Martinez), however, is determined to improve herself, but finds her attempt to rise up and live stymied by two rivaling males: her childhood mate (Alan Kaiser), raised with her in familial proximity and a kind of animal familiarity, and the older, seemingly wiser man she asks to move in (Garth Petal). Fornés's eerie, funny, fierce, and subtle one-act (an Obie Award-winner in 1983) unfolds in a gripping series of short, overlapping scenes — bridged by appropriately distancing light and sound cues from Heather Basarab and Cliff Caruthers, respectively — that continually form and reform the power dynamics between the three characters ahead of a startling yet strangely gentle climax. The Cutting Ball Theater's beautifully detailed, committed production marks a strong directorial debut for actor and associate artistic director Paige Rogers, who gets three well-crafted, mature, and focused performances from her striking cast. (Avila)

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Feb 14. Brian Copeland returns with his long-running solo show. **Rich and Famous** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$17-82. Tues-Sat, 8pm; Sat-Sun, Feb 4, 2pm. Through Feb 8. American Conservatory Theater leads off its new season with a revival of John Guare's rollickingly self-referential 1974 comedy, a madcap musical so quirky and of the moment in conception and mood that it comes shrouded in a sometimes dazzling, more often distancing veil of nostalgia. New York playwright Bing Ringling (Brooks Ashmanskas) has received his first commercial production — after only several hundred attempts — in a dreary downtown theater haunted by an insane producer (Mary Birdsong) with a failure wish and a strong resemblance to a tottering Kate Hepburn. Shadowed by the billboard superstardom of movie actor and old neighborhood pal Tybalt Dunleavy (Stephen Derosa), Bing recoils from the scathing reviews of *Etruscan Conundrum*, leading to a desperate search for meaning that winds through his past, his parents' couch, the home of his maniacal death-devouring composer (Derosa), and finally to the dizzy heights of celebrity, from which old pal Tybalt (Derosa) is preparing to sail down in one big swan dive. Although Guare reworked the material for ACT's revival, *Rich and Famous* remains a hit-and-miss affair, with some flat notes and fewer high ones shaking up its middle register. Overall, the feeling is not unlike walking around inside a museum piece — which is just what happens in one vignette. But the play's whimsy is so rooted in a specific moment, despite a stab at more timeless themes, that maybe that's inevitable. *Rich and Famous* is, however, expertly performed by a versatile four-person cast and directed with appropriately zany energy by John Rando. (Avila) **7 Sins** EXIT Theatre, 156 Eddy; 206-1605, www.theexit.org. \$25. Fri-Sat, 8pm. Through Feb 21. James Judd's unleashes his award-winning solo show, which comprises disturbing brushes with celebrity and Mormon relations.

T.I.C. Trenchcoat in Common Magic Theatre, bldg D, Fort Mason Center; 1-866-838-3006, www.encoretheatrecompany.org. \$10-40. Thurs-Sat, 8:30pm; Sun, 5pm. Through Sun/1. See if

Peter Sinn Nachtrieb's new comedy doesn't capture for you a certain time and place, specifically a certain here and now. The fleet, pleasurable production helmed by Ken Prestininzi and presented by Encore Theatre at the Magic is hilariously and suspiciously spot-on. *T.I.C.* places its pith helmet on a surly teen, known simply as the Kid (Rebecca White), who finds herself stranded at the home of her recently deceased mother's sperm donor. The "seed source," as she likes to call him, is a friendly if somewhat lonely mid-age gay man (Michael Shipley) who lives in a tenants-in-common complex with a group of everyday San Franciscan weirdos: an aging and grudge-prone hippie (Anne Darragh), a terribly self-important "artist" (Lance Gardner) who makes up terrible songs about his imminent death, an all-too-peppy Boston transplant of possibly sociopathic tendencies (Arwen Anderson), and a cheerful, proudly old-fashioned pervert (Liam Vincent). Faced with this situation, the Kid takes it upon herself to study and record these creatures, armed with laptop, marked-down electronic surveillance equipment, and Google. Very soon she knows everything about them, from their credit ratings to their sordid Internet profiles. And naturally she blogs about it. Along the way, Nachtrieb's play opens up several interesting lines of inquiry, including contemporary political restiveness, or the convoluted way information age communication, social isolation, and adolescent angst can all go hand-in-hand. In truth, none of the lines are pursued very far. Nonetheless, the playwright's wit and satirical touch are on fine display, well-served by director Prestininzi's own sense of humor and attention to detail as well as a cast that is uniformly expert and enjoyable. (Avila) **The W. Kamau Bell Curve** SF Playhouse Studio Theater, 533 Sutter; www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Feb 28. Standup comic W. Kamau Bell has reopened his frank, funny, and genuinely thoughtful one-man show at SF Playhouse, and it's worth catching if you haven't yet (I took in a recent performance at the Climate). Subtitled "Ending Racism in About an Hour," Bell's reflections on the recent election and Proposition 8, among other race-inflected personal and political matters still closer to home, are topical, to say the least, and run considerably deeper than the usual one-liners or simplistic oppositions of much race-based comedy. Meanwhile, Bell's sure and charismatic stage presence, ready wit, and excellent comic timing ensure that the lines between scripted material, inspired tangents, and eager engagement with both the day's headlines and his diverse audience remain all but seamless. (Avila)

BAY AREA
Be My Baby Willows Theatre mainstage, 1975 Diamond, Concord; (925) 798-1300, www.willowstheatre.org. \$17-40. Previews Mon/2-Feb 4. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Wed, 3:30pm; Sat, 2pm; Sun, 3pm. Opens Feb 5. Through March 1. An uptight Brit and grouchy Scotsman embark on a "mission impossible" in SF: pick up an adopted infant. **In the Next Room (or the vibrator play)** Roda Theatre, Berkeley Repertory, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Previews Fri/30. Opens Feb 4. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm (no performance March 13 and no matinees during previews and on Feb 5, 14, 19, and 27 and March 5). Through March 15. Playwright Sarah Ruhl's work looks at the history of the vibrator.

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. \$39-69. Previews Fri/30-Sun/1. Opens Tues/3. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through March 15. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance. **In Memory of the Forest** ODC Dance Commons, Studio B, 351 Shotwell; 863-9834, www.odc-dance.org. Fri/30, 7pm. The evening offers a sneak preview and behind-the-scenes look at Brenda Way's latest piece. **San Francisco Ballet** War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. \$8-235. Program one runs Fri/30, Feb 5 and 7, 8pm; Wed/28, 7:30pm; Sun/1, Feb 7, 2pm. The season kicks off with program one, which includes world premiere by Yuri Possokhov, Helgi Tomasson's *Prism*, and George Balanchine's *The Four Temperaments*. Program two runs Thurs/29, 8pm; Sat/31, 2 and 8pm; Tues/3, 8pm; Feb 4, 7:30pm; Feb 6, 8pm; Feb 8, 2pm. Program two includes *Naked*, *Ibsen's House*, and *in the middle somewhat elevated*.

Uncovered: The Diary Project Dance Mission Theater, 3316 24th St; 273-4633. \$15. Thurs/29-Sun/1, 8pm. Diary secrets, bathroom antics, and more spill out of this performance by Sean Dorsey and dancers, including the world premiere of *Lou*, a suite of dances based on the journals of Bay Area transsexual man and activist Lou Sullivan. **Women on the Way Festival** The Garage, 975 Howard; 289-2000, 1-800-838-3006, www.ftloose.org. \$15-25. Thurs-Sun, 8pm. Through Sun/1. (Festival programs also run through Sun/1, Thurs-Sun, 8pm, at Shotwell Studios, 3252-A 19th St.) The festival fills two intimate venues with performances by Samantha Chansé, Molissa Fenley and Dancers, Lee and Wang Dance, Laura Arrington Dance, Ara Glenn-Johnson, Ko Labs Theater Company, and more.

BAY AREA

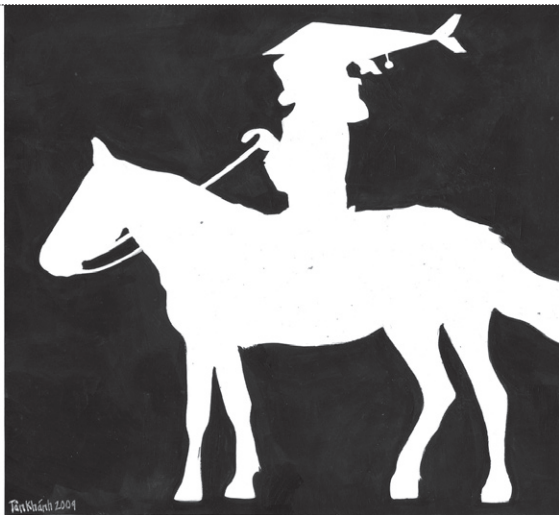
Parijat Desai Dance Company Roble Dance Studio, 375 Santa Teresa, Stanford; info@parijatdesai.org. Free. Lecture-demonstration Thurs/29, noon; performance, Sat/31, 5pm. **Pascal Rioult Dance Theatre** Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988, www.calperformances.org. \$26-48. Fri/30-Sat/31, 8pm. The performance includes three West Coast premieres set to the music of Bach and Stravinsky.

PERFORMANCE

Cabaret Showcase Showdown Martuni's, 4 Valencia; www.dragatmartunis.com. Sun/1, 7pm. The ongoing cabaret contest looks for the best crooner. **Fears of Your Life** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$6-12. Fri/30, 10:30am and 1pm; Sat/31, 2 and 8pm; Sun/1, 2pm; Feb 6, 8pm; Feb 7, 2 and 8pm. Marsh Youth Theatre presents its first full-scale production, Kim Epifano's play based on a book by developmentally disabled Creativity Explored artist Michael Bernard Loggins. **Hair** Randall Museum Theater, 199 Museum Way; www.yptmtc.org. \$8-10. Fri/30, Sat/31, Feb 6-7, 7:30pm; Sun/1 and Feb 8, 2pm. Young People's Teen Musical Theatre Company presents the musical. **Love Can Build a Bridge** Museum Theater, Berkeley Art Museum, Berk; www.bampfa.berkeley.edu. Free. Sat/31, 7pm. Kevin Killian and Karla Milosevich's play focuses on the Judds, as part of "Bending the Word" exhibition. **SF Sketchfest** Various venues; www.sfsketchfest.com. Through Sat/31. Events include "*Fernwood Reunion*" Wed/28, *Upright Citizens Brigade*: A.S.S.S.C.A.T. Fri/30, and "Cartoon Dump" Sat/31. **Supper Vision 3** Supperclub, 657 Harrison; 348-0900, www.supperclub.com. \$12-25. Sat/31, 11:30pm. Performance artists Ill, Ginger Snap, Ambrosia Salad, and others will present an avant-garde multimedia showcase of film and video-infused live performance, art, and fashion. **Paula West** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therazzroom.com. \$35-60. Opens Tues/3. Mon-Sat, 8pm; Sun, 7pm. Through March 22. The acclaimed jazz crooner also gives a special Valentine's performance.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Wed/28, 8pm: SF Sketchfest: *Fernwood 2Night* Reunion starring Martin Mull and Fred Willard, \$35.50. Fri/30, 8pm: SF Sketchfest: Game Show Explosion with Jimmy Pardo and Jon Hamm, Mary Lynn Rajsuk, Paul F. Tompkins, and more, \$25.50. Fri/30, 10:15pm: SF Sketchfest: Comedy Death Ray with Zack Galifianakis, Bob Odenkirk, Any Kindler, the Fun Bunch, and more, \$25.50. Sat/31, 2pm: SF Sketchfest: Never Not Funny Podcast with Jimmy Pardo, Jon Hamm, Pat Francis, and Mike Belknap, \$20.50. Sat/31, 8pm: SF Sketchfest: Game Show Explosion with Jimmy Pardo, Andy Richter, Mike Walsh, Jon Hamm, Paul F. Tompkins, and more, \$25.50. Sat/31, 10:15pm: SF Sketchfest: Closing Night Extravaganza with Bobby Bingo and more, \$25.50. **House of Shields** 39 New Montgomery; www.houseofshields.com. Sat/31, 9pm: Live comedy, \$5. **Make-Out Room** 3225 22nd St; www.makeout-room.com, www.hafci.org. Wed/28, 7:30pm: The Romane Event Anniversary Show, \$6. **Punch Line** 444 Battery; 397-7573. Wed/28, 8pm: Comedy Allstars with Kris Tinkle, Larry "Bubbles" Brown, Conor Kellicutt, and Chris Garcia, \$15. Thurs/29, 8pm; Fri/30-Sat/31, 8 and 10pm: SF Sketchfest presents God's Pottery with Drennon Davis and Chris Garcia, \$15-21. Tues/3-Feb 4, 8pm: Off the Charts Comedy with Tim Lee, \$15. **SFBG**



“Strange Hope”

PREVIEW Are you broke too? As we tighten our belts for what promises to be a challenging and transformational period in our country, our city, our lives, it's important to keep an eye open for any and all opportunities to create alternative means of support and succor. Now is the time to “make do,” as grandma used to say. And her lost art, the gift economy or potlatch, is reappearing not a moment too soon.

According to Lewis Hyde's 1983 book *The Gift*, in some of the earliest form of potlatch, “Houses were burned ... ceremonial objects were thrown into the sea.” That's right, everyone gave their all — they went for broke. Why? Well, Hyde surmises that “Only [then] may the accumulated wealth of our spirit continue to grow among us, so that each of us may enter, and be received by, a vitality beyond his or her solitary powers.”

Our wealth, according to this ancient wisdom, will remain plentiful only when we treat it as a gift. That may sound strange, but is it any more strange than subprime loans?

Galeria De La Raza is exploring this concept with “Strange Hope,” an event that gathers more than 30 artists, including Tan Khanh and Ali Dadgar, who will swap their works through a one-time, on-site lottery as a collective action and community exchange welcoming the advent of creative economies. The individual 8.5 by 8.5-inch paper pieces contributed by the artists will be made into a group collage to represent this new shared vitality that all our broke-asses sorely need. **(D. Scot Miller)**

STRANGE HOPE Fri/6, 7:30 p.m., free. Galeria de la Raza, 2857 24th St., SF (415) 826-8009, www.galeriadelaraza.org.

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 28

Getting Ghost First Congregational Church, 2345 Cahnning Way, Berk; (510) 848-3696. 7:30pm, free. Luke Bergman reads from his nonfiction book about two young men and the soul of Detroit.

THURSDAY 29

Awareness Show to Overturn Prop 8 Kimo's 1351 Polk; www.myspace.com/thousandnames. 8pm. Local jewelry and clothing maker Sachiko, singer Veronica Klaus, and a trio of bands appear to raise funds for Equality California.

Luigi Ballerini Institute of Italian Culture, 425 Washington; 788-7142. 6:30pm, free. The author, poet, and historian of gastronomy reads from *Erbe da mangiare*, which brings together over 100 recipes.

BAY AREA

Putting the VaVoom in V-Day The Uptown, 1928, Oak; (510) 451-8100. 8pm, \$8. A burlesque and benefit concert to raise funds for Bay Area Women Against Rape and other organizations. The lineup includes Tippy Canoe and Diamond Daggers.

SATURDAY 31

Andy Warhol Casting Call De Young Museum, Piazzoni Murals Room, 3601 Lyon; 750-7694. Noon-5pm by appointment, free. Break out your silver wig and audition to be Andy Warhol, in

conjunction with an upcoming exhibition. You'll meet great local artists Rene and Rio Yañez in the process.

E-Waste Collection Event Sunset Elementary, 1920 41st Ave; (408) 468-0230. 9am-4pm, free. Drop off TVs, monitors, computers, fax machines, printers, stereo equipment, cell phones, and more for ASL Recycling. A fundraising event for Sunset Elementary and other schools.

Vintage Paper Fair Hall of Flowers/County Fair Building, 9th and Lincoln; 668-1636. 10am-6pm (also Sun/1, 10am-4pm), free. Attention paper radsters: old postcards, photos, and local history documents will be on sale. Show continues the next day.

BAY AREA

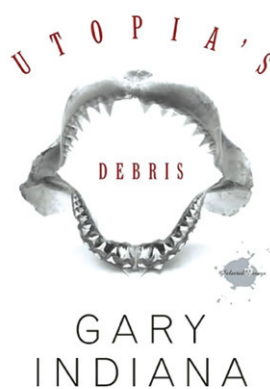
Dance for Equality Just Dance Ballroom, 2000 Embarcadero, Oak; (510) 436-9888. 7pm-midnight, \$15-18. A benefit to help raise funds to overturn Prop 8.

Sarah Fran Wisby and Roxane Beth Johnson Pegasus Books, 2349 Shattuck, Berk; (510) 649-1320. 7:30pm, free. The local authors read from their recent books *Viva Loss* and *Jubilee*.

The War Comes Home First Congregational Church of Oakland, 2501 Harrison, Oak; (510) 848-6767. 8pm, \$12-15. Aaron Glantz and Norman Solomon discuss their new book about Washington's battle against America's veterans, with vets Eric Mar and Walter Williams.

MONDAY 2

Best Sex Writing 2009 Booksmith, 1644 Haight; 863-8688. 7:30pm, free. Rachel Kramer Sussel reads from the latest edition of the series, which includes gubernatorial sex scandals, the science of screwing, bathroom sex, rape fantasies, and purity balls. **SFBG**



A scar is born

Gary Indiana casts a warm but scathing eye at *Utopia's Debris*

By Johnny Ray Huston
 > johnny@sfbg.com

LIT What does Gary Indiana think of Obamamania? I have to ask, because Indiana is a peerless dissector of contemporary American political symptoms. The evidence includes his blistering appraisal of Jerry Brown's blank gaze and sun-scorched face and other facets of the 1992 presidential campaign in *Let it Bleed: Essays 1985-1995*. Or more recently, the combination of laugh-out-loud descriptive power and pointed investigative fact (as opposed to typical journalistic trivia) in 2005's *The Schwarzenegger Syndrome: Politics and Celebrity in the Age of Contempt*, a petite volume that somehow manages to depict the 2004 Republican National Convention, for the record, in words that do full justice to that historical event's baleful hilarity and bottomless horror.

Indiana might be best known today as a novelist whose inspirations have ranged from pre-Disney Manhattan junkies and hustlers to jaundiced, post-*In Cold Blood* original fakes such as Andrew Cunanan and homicidal con artist and subconscious Liz Taylor impersonator Sante Kimes. Clearly this is a man who has something to say about American delusion, and the new *Utopia's Debris: Selected Essays* (Basic Books, 320 pages, \$28.95) includes a few brief but scathing riffs on the theme. “Kindergarten Governor” renders the 2003 California gubernatorial recall with great flair — the “aptly named” Gray Davis is likened to an “an especially depressive funeral director”; Arianna Huffington

is tagged “inestimable” — while tracing the effort's birth back to criminal business dealings in an office behind a Krispy Kreme in Sacramento. “The Excremental Republic” provides a sensible, revealing, and thus utterly unique reading of *Bush vs. Gore* and its impact.

Brokeback Mountain would be useful if it came in a spray can. Spritz a little on a fundamentalist and change him into a liberal. Or neutralize a whole church of rednecks with a full-strength tolerance bomb.

Organized into five parts, beginning with the Nico-quoting “Desertshore” and ending with the title section, *Utopia's Debris* collects Indiana's journalistic writings, which are reliably several flights above almost all prose found in newspapers and magazines today, while never once stiff or pretentious. Quite the contrary: Indiana's ever-active bullshit detector makes for the opposite of PR pabulum, even when he flirts with the sin of log-rolling by sending a little textual love his to his frequent book jacket contributor Barbara Kruger (a better writer than artist, in my opinion), paying tribute to actress (and friend)

Bulle Ogier, or eulogizing another close ally, Susan Sontag. To say Indiana is a writer who welcomes argument is an understatement. When he refers to one published eulogy as a “fulminating, hateful dismissal of Sontag's entire life-work,” his own hateful dismissal of the late Pauline Kael in *Artforum* — complete with a memory of himself and Sontag raiding a newsstand for a fresh opportunity to mock Kael's writing does spring to mind.

As its name suggests, the pleasures and the value of *Utopia's Debris* stem partly from the manner in which Indiana organizes these short examples of writing for a paycheck. In a one-two punch, an assessment of presidential election thievery (“The Excremental Republic”) is followed by a look at the cultural relevance and role of Jacqueline Susann's *Valley of the Dolls* (“Uberdolls”). A posthumous look at Leni Riefenstahl and her last years (checkout this whiplash truth: “[She's] relaxed, genial, reflective in an undefensive way, and genuinely likable. Rather like the giant toad who has, at last, eaten its fill of flies and can't see any buzzing in her immediate vicinity”) arrives shortly before his tribute to Sontag, who famously attacked Riefenstahl's fascist aesthetics. The book's final roll call of subjects — Robert Bresson, Georges Simenon, Brecht, and Weill as filtered through Harry Smith — is vital and dramatically potent.

A lifetime of sharpening sentences like so many knives means that Indiana knows how to write an intro: “You could infer from the production notes that Ang Lee's *Brokeback Mountain* would be useful if it came in a spray can. Spritz a little on a fundamentalist and change him into a liberal, or neutralize a whole church of basement of rednecks with a full-strength tolerance bomb.” When he detonates explosives by pious pop culture it makes for entertaining reading. But the peak stretches of *Utopia's Debris* occur within assessments of a wide variety — Gavin Lambert, Mary Wornov, Caroline Blackwood, Rudolph Wurlitzer, Witold Gombrowicz, Thomas Bernhard, Curzio Malaparte, Jean Echenoz, Emmanul Carrère — of anti-canonical novelists. Through them, Indiana wrestles with his own ideas about life and chosen calling in a manner that is revelatory. **SFBG**

food + drink

- (1) Inauguration day lox, bagels, and Obamimosas
- (2) Sushi, steak, and salad, Moki's Sushi and Pacific Grill
- (3) MLK BBQ in Dolores Park
- (4) Kids' hamburger and spring salad, Burgermeister
- (5) Santorini crepe, Bean Bag Coffeehouse



The monk's soup

By Paul Reidinger
 > paulr@sfbg.com

As a charter member of the Globe fan club, I tend to be favorably disposed toward any of that restaurant's descendants, cousins, siblings, or other relations. From the beginning, Globe has shared an ethos with Zuni and Chez Panisse, serving food that's both sophisticated and hearty and can trace its origins to the peasant traditions of Italy and Mediterranean France.

Joseph Manzare, a pupil of Wolfgang Puck's and an alumnus of both Spago and Postrio, opened Globe in 1996 and has marched onward since — if not quite at a pace of Puckish, imperial intensity, at a respectable clip nonetheless. His other major ventures in the city include Joey and Eddie's, a seafood house that recently moved from Noe Valley to the old Moose's space in North Beach, and Zuppa, which opened about three and a half years ago in dramatic SoMa location that had been home to Café Monk, a member of the Fourth-and-Brannan streets trifecta whose other principals were Fringale and CoCo500 (né Bizou).

Café Monk wasn't a very good name for a restaurant. It made me think of monks, and who would

want to eat at any place run by such abstemious, virtue-ridden persons? The space, moreover — a lofty cathedral of exposed brick and concrete, trimmed with stainless steel, wood, and spot lighting — resisted capture by the word "café." "Zuppa" is certainly an improvement, though far from perfect; the word means "soup" in Italian, and Italian soup means ... minestrone. I like minestrone, but it's humble and familiar in a way Zuppa is not.

Zuppa is, in fact, a rather marvelous Italian restaurant of the sort you'd think the city of St. Francis would be full of. It's earthy and glossy, medieval and modern, intimate and buzzing, all at the same time. You never forget that you are inside an old, industrial building in a once-gritty part of town, but you are soothed by the votive candles flickering on each table — a kind of hushed chorus of light. There are many variations on these basic design elements around town, but Zuppa is among the most appealing; its physical reality is quietly assertive without crossing into stridency. You notice the look and appreciate it, then go back to your conversation.

The food, orchestrated by chef de cuisine Liam Bonner, makes for lively conversation. Zuppa's kitchen, like the others in the Manzare

consortium, tilts in favor of organic ingredients and humanely produced meats — both worthy goals, but we have heard plenty about the former and, possibly, not quite enough about the latter. Meat and poultry tend to dominate the main courses — a small reminder that Italians eat plenty of meat, particularly in the north. Even the front end of the menu is meaty, with a selection of cured flesh, including prosciutto, coppa, and soppressata (\$8) — a kind of pepper salami in delicate slices, laid out like cards at a black-jack table — available as a light first course or nibble.

The heart of Italian culinary identity in this country nonetheless remains the battle-tested duo of pasta and pizza, and here (as elsewhere) Zuppa doesn't disappoint. The pizzas begin with wonderful, thin, crunchy-chewy crusts and are laid out with high-quality toppings, among them a velvety housemade mozzarella, along with tomatoes and basil, on the margherita (\$14), and caramelized onions, coppa, and slivers of green-bell pepper on the bianca (\$15). I like the idea of pizza bianca — *bianca* means white, and that means no tomato sauce, which is daring — but without the temperate effect of oregano-inflected tomato sauce here (which softens and

modulates the other flavors on the pie, as our fog does with heat), the sharp grassiness of the green peppers was a little too obvious for me.

Much as I love pasta in its illimitable variety, I don't have it often in restaurants since I make it so often at home, for far less money. But I would speak up on behalf of Zuppa's rigatoni (\$17) al ragu di Campania: long tubes tossed with long-simmered minced pork, shreds of spigarello kale, and clumps of cacciocavallo cheese, a onetime Sicilian specialty now produced throughout the south of Italy. (Campania is the region around the southern city of Naples, including Mount Vesuvius.) The ensemble sauce is very hearty and warming on a cold winter's night, and simmering a ragu is the sort of time-intensive operation a restaurant kitchen is going to be in a better position to undertake than most home cooks, even ambitious ones.

Just as tasty was a plate of linguini (\$17) in a seafood marinara sauce. The seafood was supposed to be local squid, but we were told the kitchen was substituting rock shrimp instead. This struck me as a favorable switch, since shrimp of any kind are reliably sweet, whereas squid can bring an unwanted bitterness if not handled properly. Tomato and

oregano with a counterpoint of briny sweetness is a potent melody.

The menu follows Italian practice in designating pasta dishes as *primi* and the heavier flesh courses as *secondi*. (You can also get *contorni*, or side dishes, such as verdure [\$6], perhaps a medley of kale varieties braised with garlic and pancetta.) But if you make do with pasta as a main dish, you might find that you have room left for dessert, such as a block of chocolate-pumpkin brownie (\$8), fabulously moist, piped with chocolate sauce and topped with a helmet — no, a globe! — of cinnamon gelato. **SFBG**

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Counting chickens

By L.E. Leone
> le.chicken.farmer@gmail.com

CHEAP EATS When it's cold and dark in the trees, and drippy. When I get cabin feverish. When the dog bites, when the bee stings, when Weirdo the Cat camps out on my forehead and taps my cheeks all night to make sure I don't drift ... when my witchy, woodsy ways bite my own bad ass and instead of chicken farmerly I start to feel isolated and scared, that's when my bathtub steps up. Or, more literally, I step in.

If you ask me, I've got the sweetest bathing situation in the whole Bay Area. Yeah, rats in the chicken coop, yeah, skunks under my shack, yeah, my clothes and me smell like smoke all the time (at best), yeah, it's been three days since I saw another human being, yeah, raiding Dumpsters for firewood, yeah, washboard washing and an indoor clothesline ... but at least I get to take a bath like this. Outside. Smell of eucalyptus, sight of my raspberry-tipped toes against a California-blue sky, the creaking of redwoods, taste of popcorn, or chicken.

And then the sound of chicken too, a live one making that very particular sound live ones make when something has teeth in them. Or, in this case, talons. A hawk's got my chicken.

But a farmer who bathes out of doors has a say in this, see? Indoor bathtub, or worse, a shower ... forget about it. Your girl is someone else's dinner. There was a corner of a woodpile and a wall of a coop between me and the action. I couldn't even see my adversary, at first, let alone get a good angle on it, from where I soaked. But if there's one thing the English-speaking predators of west Sonoma County will tell you, it's that the pretty little kook in the old white boat does *not* throw like a girl. She's got toys, shampoo bottles, stiff-bristled brushes, bars of soap, and a big, slow, loopy curveball that she's not afraid to use, behind in the count or behind a wall and a woodpile.

This is me talking again, and I mean to tell you (in case you don't know from personal experience): there's something enormously gratifying about spooking off four-foot wing-spanned, razor-beaked, blood-thirsty birds of prey with a rubber ducky. You wouldn't think it possible,

but then, you haven't seen my rubber ducky. It's black with a pink mohawk and an A-for-anarchy tattooed to the side of its head. Not no standard-issue Bert and Ernie model, no.

So it turns out that big bad hawks are every bit as skittish about anarchy as, say, my dad, or most people. Fwop fwop fwop fwop ... and awayyyyy.

Who knew?

But this isn't the Nature Channel. Sockywonk, who happens to have given me my punk rocker rubber ducky, moved and then moved again, as I was saying. Me and her little hockey player boyfriend Flower "The Fury" Flurry helped with the haul. Two weekends in a row! And after the second one Socky took us to dinner. Technically, we didn't know she was going to pay, or we'd have held out for sushi instead of ducking into the first cheapo Mexican/Salvadorean joint we saw, which was Restaurante Familiar, Sockywonk's new neighborhood being the Excelsior District.

It's a cozy, comfy, cheerful, friendly, tasty little place. The fried plantains were great. The black beans were great. The pupusas were great. Chicken soup, great. Enchiladas with green sauce, great.

The chicken tamale was great. It had whole chickpeas in it, and was wrapped in a banana leaf instead of a corn husk. That's Salvadoran style. Great.

Everything was great, but for my money (or, for the sake of accuracy, Sockywonk's) the tamale is the way to go, because for \$5.75 it comes with beans, rice, and salad. And that's more than a meal. It's a meal and a nap.

I count chickens in my sleep. It's not like counting sheep, or blessings, for one thing because I'm already asleep. I don't need help going to sleep. Thanks to Weirdo the Cat, I don't need help waking up, either. I count chickens because, in my heart of hearts, I suppose, they are exactly what I have. **SFBG**

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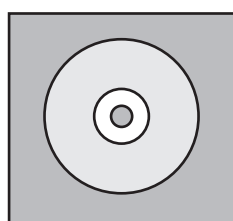

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Michelle Williams (left and center) delivers a heartbreaking, Oscar-worthy-but-Oscar-ignored performance in *Wendy and Lucy*. At top right, Factory fixture Billy Name's screen test for Andy Warhol unspools behind the live score performed by former Luna members Dean Wareham and Britta Phillips, a.k.a. Dean and Britta. | BILLY NAME/DEAN AND BRITTA PHOTO BY ROB LONG



No joy

Wendy and Lucy's quiet desperation

By Lynn Rapoport
 > a&eletters@sfbg.com

If a road movie has car trouble and gets stuck in an unnamed town — say, somewhere deep in the Pacific Northwest — what we are mostly trained by our moviegoing résumé to see is a setup: for a lesson about small-town life, for a tangle with zombies, for an episode of boy meets girl. In Kelly Reichardt's sparsely plotted film *Wendy and Lucy* — from a screenplay cowritten by Reichardt and Jon Raymond and adapted from a short story by Raymond — a stranger comes to town, but with no fanfare to speak of. And the events that follow are so quiet in tone and pace and, in a sense, so familiar that they're almost unrecognizable as dramatic turns. After a while, something sinks in, and we adapt to the drifting rhythm of the film, in which the stranger, a transient young woman named Wendy (Michelle Williams), goes through hard times while barely anyone pays much attention.

Girl meets train hoppers. Girl meets Walgreens security guard. Girl meets bad luck and self-righteousness and various town-employed individuals, and the fact that these passing acquaintances exert meaningful influence over Wendy's life and circumstances is mostly a reflection of

how fragilely constructed that life is. Traveling north in a janky old car with her dog, Lucy (actually Reichardt's dog, Lucy), in search of gainful employment in Alaska, Wendy gets stuck in a small Oregon city, and the film is a painstaking record of her attempts to stay on course, to keep it together for herself and her companion. The camera reflects these pains, patiently waiting with her while she exhausts her limited options.

Reichardt's previous film, 2006's *Old Joy*, also adapted from a story by Raymond, and a road movie minus the engine trouble, takes a similarly measured, muted, intimate approach, moving within delicately drawn boundaries describing a small narrative territory. Keeping company with a pair of young men during a two-day drive through rural Oregon, it depicts their reunion and a friendship that has thinned and shifted over the years, then takes them back home to their separate lives again.

The stories Reichardt and Raymond seem most interested in telling are these hushed, submerged ones that unfold unnoticed, barely recognized as stories. Signaling this in *Wendy and Lucy* are the high school boys who pass by Wendy's car late one night idly talking some trash, one pausing mid-narrative to note, "Dude, fuck, there's a lady in there." The dumb

malice of the high school bruiser is a familiar enough cinematic element, and we brace ourselves for trouble as they approach, but these kids don't even care enough to break stride, much less bring more problems into Wendy's life. And that's how it goes over the handful of days during which the film tracks her worsening circumstances, quietly asking us to notice her and remain attentive while the world proves largely incurious as to her fate.

But where *Old Joy* examined the intimacies and discomforts of a frayed relationship, the mood of *Wendy and Lucy*, two-name title aside, is set by Wendy's solitude and lack of connection to those in her vicinity. She comes across as relatively incurious herself; fear or disinclination and, one imagines, some un referenced web of relationships in her back story make her unwilling to engage here, and the few conversations she enters into are like financial transactions.

It's absorbing to watch Williams vanish into this unapproachable character, but her near-wholesale disconnection makes it hard to be deeply moved by Wendy, even as we remain transfixed by a document of her quiet travails and maneuverings. The result is a sketchiness and a slightness, an impression that will fade. We witness and experience the film's losses, disruptions, and sorrows, but from a rigorously maintained distance, in the life of someone who was, after all, just passing through. **SFBG**

WENDY AND LUCY opens Fri/30 in Bay Area theaters.

THE MIRROR STAGE: A RARE LOOK AT WARHOL'S SCREEN TESTS

It's become almost rote to tag Andy Warhol — that "most financially astute and commercially successful of all the members of the New American Cinema," to quote Winston Wheeler Dixon — as an exploiter of superior but less rich and famous artists, a claim often paired with the declaration that there is nothing left to say about him.

This past week I was thinking about Warhol's *Sleep* (1963). The traditional doctrine about that five-hour study of John Giono in slumberland is that it introduced Warhol's deployment of boredom, an effect that still lingers in feature-length "art" cinema today, where the worst directors are bores, while the best (Tsai; Apichatpong) lead people through trance or dream states. True. And yet — is there a gesture more romantic than watching your lover sleep?

The title of "13 Most Beautiful ... Songs for Andy Warhol's Screen Tests" nods to the baker's dozen format Warhol used to organize and present the boys and girls who stepped in front of his Bolex for almost three minutes slo-mo projected to become four. (This type of tactic prompted plum-phrasing Parker Tyler to declare that Warhol's films tend "to move at major physical retardation.") There are 300 or so such tests to choose from, and it's hard not to wish that Dean and Britta's live soundtrack accompanied some less obvious, more artistic portrait subjects. But I'm looking forward to seeing Mary Woronov vamp for Warhol, whom she felt the impulse to protect, according to her peerless — and scarifying — 1995 Factory account *Swimming Underground*. And I wonder if Freddy Herko's beauty will leap off the screen.

"Black and white is easier," said Warhol, who likened watching a film to looking out a window. "In black and white, it's just a picture." Acts of potent iconography accomplished by sidelit, inky close-up, the screen tests — not to be confused with 1965's Ronald Tavel-scripted *Screen Test #2* — demonstrate Warhol's talent for simplifying where his peers might complicate. "13 Most Beautiful" also primes any interested audience for yet further adventures in pop this year — the Lou Reed screen test is included (along with screen tests of the other members of the Velvet Underground) in the upcoming "Warhol Live" exhibition at the De Young Museum. **(Johnny Ray Huston)**


13 MOST BEAUTIFUL ... SONGS FOR ANDY WARHOL'S SCREEN TESTS

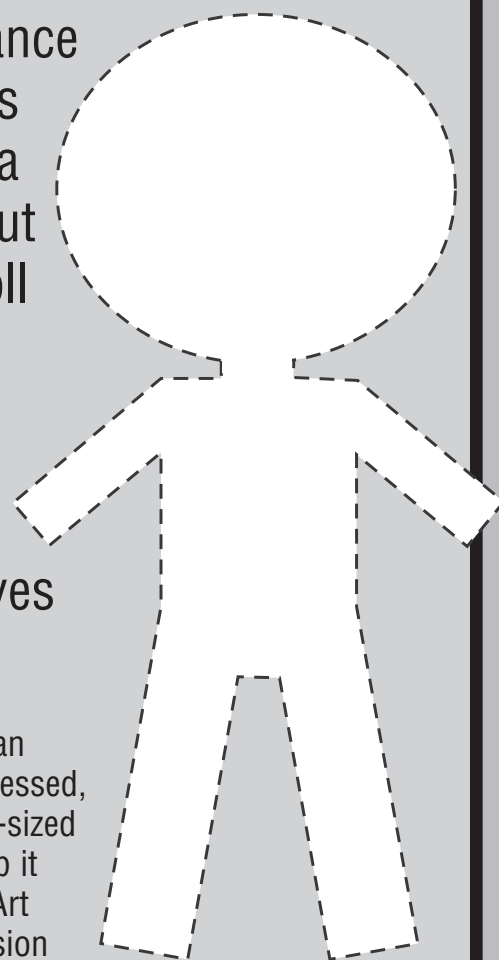
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FILM



The Pope's Toilet

REVIEW In the Uruguayan hamlet Melo, poor residents like Beto (César Troncoso) squeak by smuggling consumer goods over the border from nearby Brazil — despite being frequently stopped, harassed, and robbed by corrupt, mean-spirited customs guard Meleyo (Nelson Lence). When Pope John Paul II's 1988 visit encompasses a stop in Melo, the villagers enthusiastically prepare for an anticipated huge tourist influx, hoping their makeshift food stands and other services can reap life-changing profits from the visiting faithful. It's Beto's idea to build a flush-toilet bathroom outside his humble home that relief-needy procession-watchers can pay to use. Erecting it, however, involves getting in financial bed with the untrustworthy Meleyo, and some white lies told to Beto's long-suffering wife (Virginia Méndez) and primly disapproving daughter (Virginia Ruiz). Enrique Fernández and César Charlone's Uruguay-Spanish co-production deftly melds two quite different things: the sweetly comic village ensemble piece and the pitiless *Bicycle Thief*-style portrait of desperate measures that those without class, educational, or government resources must take to get ahead — or just survive. Charlone, a cinematographer turned director who previously shot Fernando Meirelles' features *City of God* (2002), *The Constant Gardener* (2005), and *Blindness* (2008), lends the countryside a poetic beauty to soften the co-directors' sometimes harshly realistic script. **(Dennis Harvey)**

THE POPE'S TOILET opens Fri/30 in San Francisco.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

New in Town It is, perhaps, asking too much of a fish-out-of-water rom-com that brings a Miami yuppie to the frozen lakes and blinding snowdrifts of deepest, ruralest Minnesota that it resist taking advantage of all we think we know about the inhabitants of the Midwest: i.e., their simple Christian values, unsettlingly hearty good cheer, double-wide accents, and love of scrapbooking. *New in Town*, starring Renée Zellweger as the aforementioned fish, Lucy by name, does not resist, and for a good first third of the movie, the results are pretty much unforgivable and not very watchable. A career-driven midlevel suit at a corporation unleashing various ungodly processed foods on the world, Lucy has been tasked with automating, downsizing, and wreaking other kinds of euphemistic havoc on the snack food factory that drives the economy of New Ulm, Minn., population 13,595. Mutual antagonism between Lucy and said population ensues, but cannot prevail in the face of inherent subzero-temp-defying Midwestern warmth. The film never strays far from its formula, tracking an oil-and-water mismatch between Lucy and the surly local union rep, Ted (Harry Connick Jr.), through rapprochement, betrayal, reconciliation, and physical comedy involving gunshot wounds. And yet, it deserves a few points for its low-key, low-sap, no-montage depiction of

the inevitable once romance sparks, and several more for bothering to portray the prosaic, unromantic mechanics of the plant that is the lifeblood of a working-class town — and to argue for a hometown solution to its survival. (1:36) *Oaks. (Rapoport)*

The Pope's Toilet See pick box. (1:37) *Sundance Kabuki.*

Taken There's nothing particularly innovative about *Taken*, a by-the-books kidnapping thriller, but that doesn't make it any less enjoyable. Liam Neeson displays impressive action star chops as Bryan Mills, ex-spy turned uber-protective dad. When his daughter Kim (Maggie Grace) is snatched in France, he travels across the Atlantic to get her back — which means shooting, torturing, or blowing up anyone who gets in his way. The silly plot involves an elaborate human trafficking ring, but that's secondary to bloodshed. As with other films of its kind, appreciating *Taken* requires an acceptance of the implausible. You know, like Bryan being able to take out an endless barrage of baddies without so much as breaking a sweat. Or the fact that an improbable amount of danger lurks at every corner, from the airport to a pop star's concert. If I lived in the world of *Taken*, I'd never leave the house. Unless, of course, my dad were Liam Neeson, in which case I might consider it. (1:30) (Peitzman)

The Uninvited Elizabeth Banks plays the stepmonster in this remake of 2003 Korean creep-fest *A Tale of Two Sisters*. (1:27)

Wendy and Lucy See “No joy.” (1:20) *Embarcadero, Shattuck, Smith Rafael.*

ONGOING

Angry Monk: Reflections on Tibet (1:37) *Roxie.*

The Beautiful Truth (1:33) *Roxie.*

Bride Wars (1:30) *Oaks, 1000 Van Ness, SF Centre.*

Che (part one, 2:09; part two, 2:08) *Lumiere, Shattuck, Smith Rafael.*

The Curious Case of Benjamin Button This head-scratching yawn enters bearing all the carefully placed bow ties of an Important Film, overflowing with Big Ideas and Meaningful Messages — but its turgid understatement fails to provoke even the curiosity cued by its title, let alone the dark side of the 20th century's first youth quake alluded to in the F. Scott Fitzgerald source material. *Benjamin Button's* pedigreed crew of cooks — director David Fincher (1999's *Fight Club*), screenwriter Eric Roth (1994's *Forrest Gump*), and Brad Pitt — have warmed up a gooeey, glowy sentimental soup, which updates the dark-witted Civil War-set narrative to the Jazz Age and adds an injection of the Moses myth (and 1979's *The Jerk*) by delivering an abandoned infant Button, destined to age backward from a wizened babe to a baby grand-daddy, to the arms of doting Queenie (Taraji P. Henson). The cinematic Button undergoes few of Fitzgerald's sour-to-cruel familial entanglements — making for a somewhat event-free life, which does little to help the narrative. Instead his story seems to climax with the thwarted love between the man-boy and childhood sweetheart-turned-Balanchine-dancer Daisy (Cate Blanchett). For a performer who relies on her looks and physical prowess, what can be worse than watching a pretty-boy lover grow younger and friskier with age? I'd say watching this movie, but that would be mean. After making it through the mostly somnolent stretches of Benjamin Button, the viewer is treated to a few almost imperceptibly surreal and ironic scenes of Blanchett lulling her, er, boy toy to sleep. But the inherent barbed humor seems lost on Fincher and company, who play it straight — into the grave. (2:47) *Grand Lake, Marina, 1000 Van Ness, Orinda, Shattuck, Sundance Kabuki.* (Chun)

Defiance (2:09) *1000 Van Ness, Presidio, Sundance Kabuki.*

Doubt At St. Nicholas' Cathedral and Catholic School in 1964 Yonkers, new presiding priest Father Flynn (Philip Seymour Hoffman) is friendly, generous, good-humored, attentive to the needs of parishioners and students alike. His opposite number is Sister Aloysius (Meryl Streep), who as principal keeps her fellow nuns on a tight leash and their young charges in a state of terror that she'll catch them in the slightest error. Naturally, the two authorities' clashing styles create a mutual animosity, one that fuels the sister's aggression when wide-eyed young teacher Sister James (Amy Adams) reports the faint possibility of impropriety between Flynn and Donald Miller (Joseph Foster II), who as the school's first, predictably isolated black student has attracted the priest's protective concern. The evidence is scant, but that won't stop the older nun, who is determined to believe the worst and bring her distastefully liberal, new-school opponent down. Writer-director John Patrick Shanley's adaptation of his Pulitzer-winning stage drama successfully opens up its tight theatrical origins, particularly in evoking the everyday behind-scenes idiosyncrasies of institutional life. Necessarily, its crux remains several lengthy dialogue confrontations, but the writing is so adept and the performances (also including Viola Davis' as the boy's mother) so involving there's no sense of stagy claustrophobia. Stepping into Cherry Jones' stage shoes, Streep creates a sly, sardonically funny gorgon, while Hoffman is superb as the caring cleric who nonetheless just might be guilty of something. (1:44) *Opera Plaza, Piedmont, SF Centre, Shattuck.* (Harvey)

Frost/Nixon If the assassination of JFK was a defining, traumatic blow to American hopefulness, the Watergate scandal a decade later arguably created something worse: a deep collective cynicism that our politics could never escape corruption, or that the guilty would be truly punished even when caught red-handed. Richard Nixon resigned to avoid impeachment, and he avoided total humiliation. But didn't he owe us repentance? Adapted by Peter Morgan from his widely produced play, with the originating lead actors reprising their roles, *Frost/Nixon* dramatizes the moment when Tricky Dick did get called onto the public carpet to confess his sins. Which he did — well, sorta kinda. The disgraced prez (Frank Langella) is offered tempting scads of money to be interviewed on TV by an odd candidate for interrogator, the rather garish Brit chat show host David Frost (Michael Sheen). Nixon's people figure this presumably softball platform will provide opportunity to burnish his tarnished legacy as statesman; the team that cheerfully shallow Frost assembles to

prep for this American broadcast “comeback” worry that he lacks the depth of knowledge, experience, or backbone to pin subject to mat. All suspense here hinges on whether Frost can give his armchair opponent “the trial he never had.” He's seemingly outmatched: fallen yet not feeble, the ex-president proves a master of spin, evasion, and subterfuge. George Clooney was reportedly eager to direct *Frost/Nixon*; he might've made something slyer and subtler than Ron Howard, who sometimes underlines performance nuances as if wielding a bullhorn and flashing neon sign. But it's still the best movie Howard's done, a nimble opening-up of a talky stage entity that only slightly exaggerates the import of real-life events. (2:02) *Four Star, 1000 Van Ness, Presidio, Shattuck.* (Harvey)

Frozen River A frigid December in Upstate New York seems even colder after the money Ray (Melissa Leo) has saved to buy the double-wide trailer she's promised her sons is stolen and presumably gambled away by her husband. Ray scours the town for the creep, and while she never finds him she does, rather fortuitously, cross paths with Lila (Misty Upham), a Mohawk woman who smuggles illegal Chinese and Pakistani immigrants across the US–Canadian border. When Ray learns that there's good money in smuggling how good the money is in smuggling, her misgivings are eclipsed by her desperation and together the two women make the perilous journey into Canada, driving across the frozen St. Lawrence River. Both Ray and Lila use the money they make to provide for their children, perhaps adding a shade of nobility

to their illegal activity, but debuting writer-director Courtney Hunt wisely refrains from glorifying their actions. These characters are well-rounded and interesting, and held accountable for every decision that they make. *Frozen River* is a compelling examination of the depth and complexity of maternal love. (1:36) *Opera Plaza.* (Amber Humphrey)

Gran Torino (1:56) *Grand Lake, 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.*

Happy-Go-Lucky Laying on the misery is a surefire way to Oscar voters' hearts, but what about ebullience? Poppy (Sally Hawkins), cheery London-dwelling hero of Mike Leigh's *Happy-Go-Lucky*, grins even when her bike is stolen. The fim's meandering slice-of-life story factors in driving lessons, dating, dancing, family and friend relations, and job challenges; along the way, Poppy's optimism gradually shifts from grating to genuine. And Hawkins' sunny-side-up turn comes without benefit of a heavy plot — an acting triumph that jerks fewer tears but feels no less praiseworthy. (1:58) *Roxie.* (Eddy)

Hotel for Dogs (1:40) *1000 Van Ness.*

Inkheart While the theme announced to young viewers in 2007's *Bridge to Terabithia* was the essential power of the imagination, *Inkheart* deals more successfully in the formidable delights to be encountered when imagination is used in the service of the written word. Spoken aloud, however, this word is a more complicated business, as evidenced by “silvertongue” Mortimer Folchart (Brendan Fraser), who discovers at great personal cost that his mellifluous timbres have the power

to draw characters out of books — and cause real-life persons, such as his wife, to vanish into them. Since this sorrowful and terrifying event, Mortimer has forsworn bedtime stories and traveled far and wide with his young daughter, Meggie (Eliza Hope Bennett), searching for the titular *Inkheart*, the book that swallowed up his wife, while attempting to evade the nefarious characters who have taken her place in the world, led by an intelligent and witty psychopath named Capricorn (Andy Serkis). This particular world is as richly colored and visually intricate as some fiction — and not just because events have filled it chockablock with *Arabian Nights* characters, magical fire charmers, malevolent evildoers, unicorns, and the flying monkeys of Oz. The film turns the mountainous redoubt of a criminal mastermind and the well-appointed library of an Italian villa alike into complex places promising lost hours and days were we let loose to explore them. As the homesick and desperate Dustfinger, Paul Bettany embodies the pleasures of a well-written fictional character, and Helen Mirren provides equally well-written acid-tongued entertainment as Meggie's real-life aunt. (1:46) *1000 Van Ness, SF Centre.* (Rapoport)

I've Loved You So Long (1:57) *Lumiere, Shattuck.*

Last Chance Harvey (1:32) *1000 Van Ness, SF Centre.*

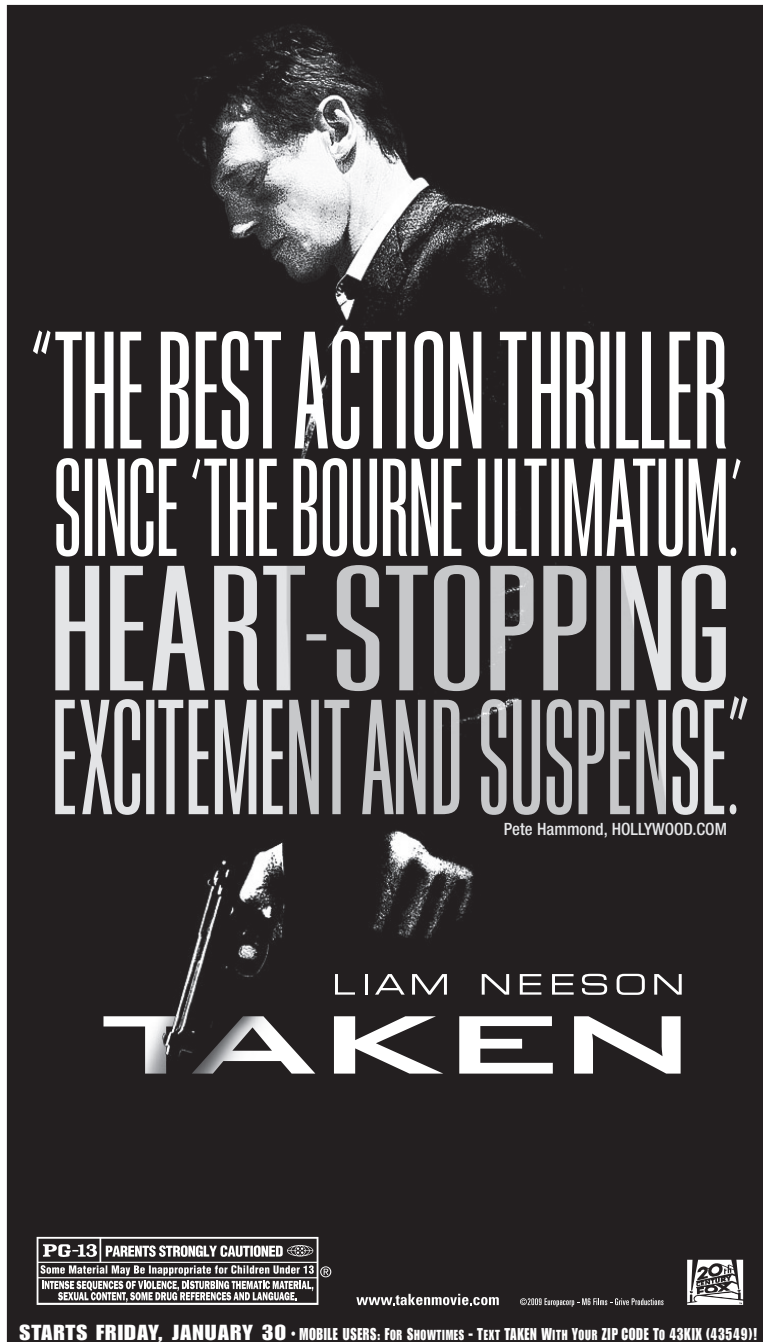
Let the Right One In (1:54) *Lumiere.*

Marley and Me (2:00) *SF Centre.*

Milk Seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic,

with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story — even if you're too young to remember the history firsthand — since so much of it is already familiar. There's City Hall, Milk's “theater” and the site of his 1978 assassination, along with Mayor George Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poop moment in Duboce Park; and references to everything from district elections to this very newspaper. Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds. But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. (2:05) *California,*

CONTINUES ON PAGE 46 »



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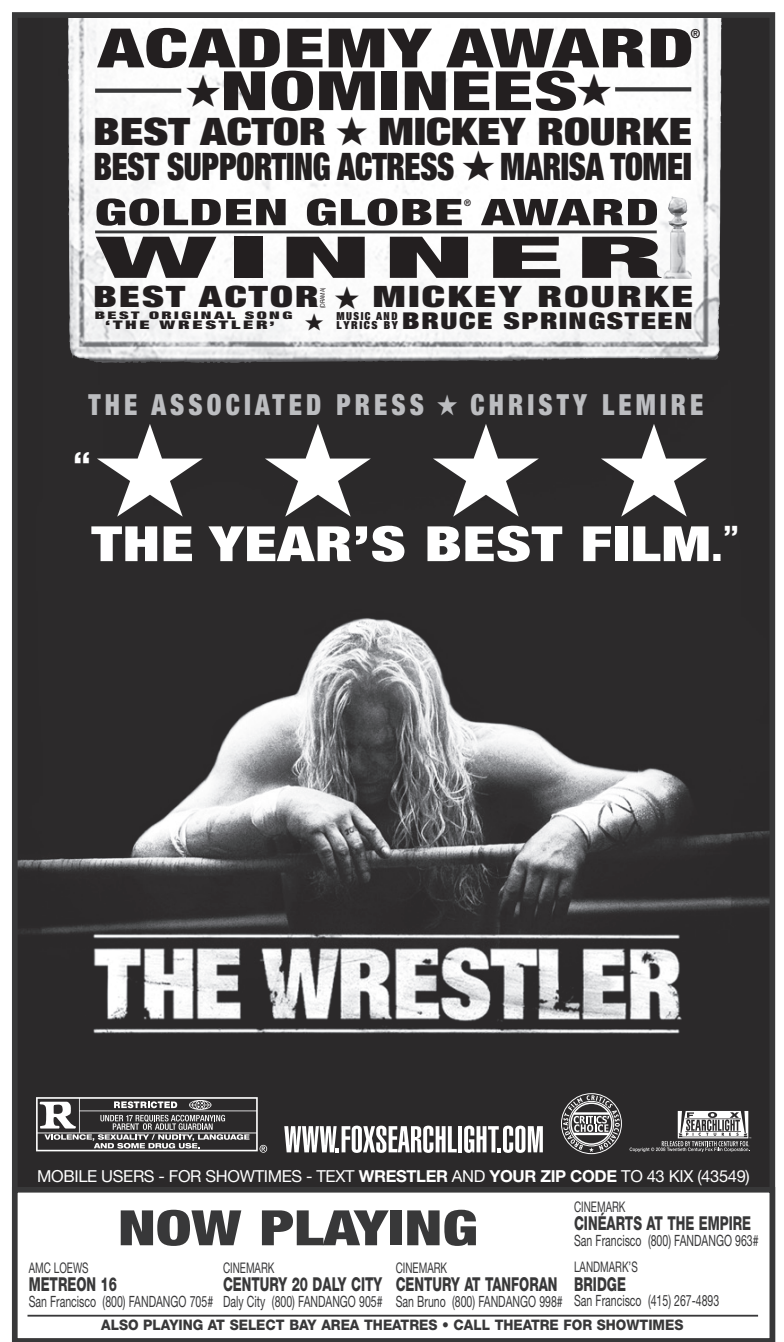
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FILM

ONGOING
CONT>>

Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki. (Eddy)

My Bloody Valentine 3-D (1:41) 1000 Van Ness.

Notorious (2:02)

1000 Van Ness.

Outlander The most surprising thing about *Outlander*, other than the fact it exists, is that it wasn't directed by Uwe Boll. From concept to execution, this is a film so preposterous that it seems tailor-made for the critically reviled director's, uh, talents. Jim Caviezel — who really hasn't been the same since he got Jesusfied for *The Passion of the Christ* (2004) — stars as Kainan, an alien stranded in ancient Viking-era Norway. But he's not alone: Kainan's ship also carried the vicious (and shiny) Moorwen, a creature bent on destruction. In order to stop the beast, the alien has to band together with the Vikings, mixing their technologies to forge the ultimate weapon. Seriously. I'm not sure what possessed writers Howard McCain and Dirk Blackman to make this movie, or why they devoted 10 years of their lives to it. Despite the wacky concept, *Outlander* is dull and derivative — there's actually a character named Boromir. But *Lord of the Rings* this ain't. It's not even up there with 2007's *Beowulf*. (1:55) *SF Centre*. (Peitzman)

Paul Blart: Mall Cop Fat people are hilarious. They're funny when they fall down. They're funny when they cry. They're funny when they crash into things and leave giant, fat people-sized dents. If you're not already laughing, you probably won't get much out of *Paul Blart: Mall Cop*, a trifling slapstick comedy. Kevin James plays the titular security guard — or is that security officer? — alongside Jayma Mays as love interest Amy, and Raini Rodriguez as his loyal daughter Maya. The cast is fine, but *Paul Blart* just isn't funny, no matter how many visual gags and pratfalls it thrusts at the audience. Though there's potential for comedy here, set-up alone is not enough to carry the film. Co-writers Nick Bakay and James should know better than to assume there's inherent humor in Paul eating a dirt-covered lollipop, or the wacky noises his stomach makes. There is, however, inherent humor in riding a Segway, which this mall cop does for most of the film. One point in its favor. (1:27) 1000 Van Ness, *SF Centre*, *Shattuck*. (Peitzman)

Quantum of Solace (1:46) *Red Vic*.

Rachel Getting Married (1:57)

The Reader Falling ill from scarlet fever on a mid-1950s Berlin street, strapping 15-year-old schoolboy Michael Berg (David Kross) experiences kindness from passerby Hanna Schmitz (Kate Winslet) that he seeks to repay when he recovers some months later. The brusque, moody woman more than twice his age brushes him off, initially. But then they commence an affair in which she proves a very astute erotic tutor, though she resists the emotional connection he feels. A decade later, as a law student, he discovers Hanna's secret while spectating a Nazi war crimes trial. Decades later still, grown-up Michael (Ralph Fiennes) recollects these events as they've weighed on his subsequent life. David Hare's very sharp screenplay takes some liberties adapting Bernhard Schlink's novel. But in general, the screenplay and director Stephen Daldry (2002's *The Hours*, 2000's *Billy Elliot*) do an exemplary job translating a primarily interior-voice tome into cinematic terms. Like other recent successful films about emotional repression (2005's *Brokeback Mountain* and *Revolutionary Road*, for instance), *The Reader* is most moving precisely in its rigorous restraint, directorial and performance-wise. (2:05) *Albany*, *Embarcadero*, *Empire*, *Four Star*, *Sundance Kabuki*. (Harvey)

Revolutionary Road (1:59) *Four Star*, *Grand Lake*, *SF Centre*, *Shattuck*, *Sundance Kabuki*.

Scott Walker: 30 Century Man Cinema's most compelling and perhaps revelatory male stars of in recent years aren't necessarily thespians. Often, they are musicians, like the enigmatic subject of Stephen Kijak's *Scott Walker: 30 Century Man* — pop star, lyricist, and composer who was made to be a movie star, though one with, in the words of an observer, “Garboesque leanings toward seclusion.” Foreboding yet luminous in a manner that any film composer might envy, the first minutes of the songs “Big Louise” and “It's Raining Today” are all it takes to prove that the chief glory of *30 Century Man* is the lavish setting that it affords Walker's recordings. Both the grand orchestration and vocal gestures of his late 1960s solo

albums and the dark passages and shock tactics of his more recent ones — *Tilt* (Fontana, 1995) and *The Drift* (4AD, 2006) — are born again as they bloom and boom through a movie theater sound system. This music is truly majestic. The digital effects that Kijak sometimes uses to illustrate its sound can be cheesy, but another of his gambits hits paydirt. Instead of presenting David Bowie, Brian Eno, and a host of other figures as simple talking heads, he films their responses as they listen to Walker's music. This listening party effect is intoxicating, and it triggers improvised, as opposed to rehearsed, insights. *30 Century Man* is also unique simply for its on-camera interview and studio footage of Walker, who has spent more than a decade on a single album and gone 30 years between live performances. As a leading man, he's conflicted; the physical efforts on his part to cultivate an iconic mystique — hats and sunglasses, for example — come across as almost comic signifiers of a genuine unease about being on-camera. But instead of a full-blown eccentric, Kijak's movie puts forth a vision of a guy who'd simply rather make art than play the fame game. (1:35) *Lumiere*. (Huston)

Slumdog Millionaire The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production. The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later*) has said he considers essential to a representation of India, where the movie is set. The film follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded. By featuring the game show so prominently, *Slumdog Millionaire* runs the risk of feeling gimmicky, but to its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. At the same time, *Who Wants to Be a Millionaire?* works on a symbolic level. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film. Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place; every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the “real” India, however tenuous the concept. (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Presidio, Sundance Kabuki*. (Peitzman) **Synecdoche, New York** (2:04) *Roxie*. **Underworld: Rise of the Lycans** (1:32) *California, 1000 Van Ness*.

Vicky Christina Barcelona (1:37) *Oaks, Opera Plaza*.

Waltz with Bashir The rotoscope-like animation may be crude, the narrative sometimes frustratingly disjointed, and the women practically nonexistent, but damn if Israeli director Ari Folman's quest to recover his memories as a soldier in the 1982 Lebanon War isn't the most morally shattering 90 minutes you're likely to experience in the theater this decade. Blistering scenes of violence tear through passages of lyrical poignancy — a terrifying double-take encounter with a child wielding an anti-tank gun in a flowering orchard, say, or a man floating away from an exploding ship on the body of a giant naked lady — in this “animated documentary” which illustrates real-life interviews that Folman conducted with major players in the war, especially the brutal massacres of Palestinian refugees in Beirut's Sabra and Shatila camps. Period music like OMD's “Enola Gay” and PIL's “This Is Not a Love Song” add up-to-the-minute ironic commentary, but not so much as to tarnish the film's heartrending impact. By the time real, inanimate, unanimated bodies start piling up onscreen, *Waltz with Bashir* proves its worth as historical document — and, sadly, its current resonance. (1:30) *Clay, Shattuck*. (Marke B.)

The Wrestler Sometimes a role seems so closely tailored to a public persona and private notoriety it becomes inseparable from that combined mythos — less a demonstration of acting than an extension of what we already suspected about the actor. Mickey Rourke, grizzled survivor of various overchronicled on- and offscreen self-destructions, stars as an ex-champ dying — figuratively and then some — for one last glory-shot in *The Wrestler*. This is meta-celebrity cinema: Rourke's character's “comeback” is mirrored, and perhaps outshined, by the actor's own. Rourke is Randy “The Ram” Robinson, reduced since his '80s hey-

day to scraping for chump change in amateur matches at high school gymnasiums. These shows, in WWE fashion, might be somewhat choreographed and more-flash-than-gash, but they're nonetheless punishing — especially for a player past 50. When a particularly brutal bout (encompassing *Jackass*-style grotesquerie like skin staple-gunning) leaves the Ram in need of heart bypass surgery, his wrestling days appear over. But he can't quit yet, since he needs to prove something to the daughter he's estranged (Evan Rachel Wood) and the aging stripper (Marisa Tomei) he's wooing. This being a Darren Aronofsky film, limited triumph of the human spirit can be expected. Yet it's surprising how much formulaic *Rocky*-style sentiment the *Requiem for a Dream* (2000) director channels from Robert D. Siegel's unremarkable screenplay, despite all trailer-park grittiness and emotionally calloused performances. (1:45) *Bridge, California, Empire, Grand Lake, Orinda*. (Harvey)

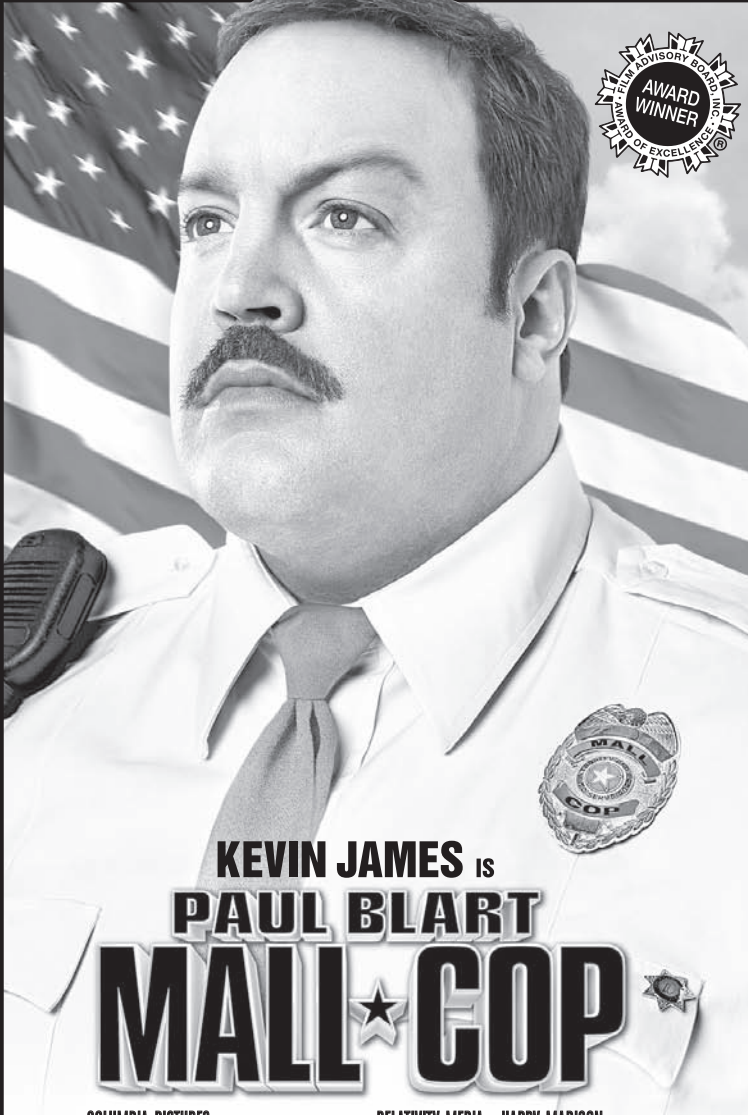
REP PICKS

Greensboro: Closer to the Truth *Greensboro: Closer to the Truth* begins with

harrowing footage: a group of men emerge from their vehicles and open fire on a demonstration. It's difficult to watch, but it serves as a necessary starting point. The documentary itself is not about the act of violence, but rather the story that followed. Don't feel guilty if you're not familiar with the events of November 3, 1979, when a group of Ku Klux Klansmen and American Nazis killed five protesters at an anti-Klan rally in Greensboro, North Carolina. This is a tragedy that quickly fell off the radar, whether accidentally (it occurred the day before the Iran hostage crisis) or on purpose (the victims were members of the controversial Communist Workers Party). Adam Zucker's *Closer to the Truth* seeks to remedy that collective forgetting by following the Truth and Reconciliation Commission that convened 25 years after the incident. It's a powerful story, one that the film chronicles with dignity and a fair hand, even for the Nazis and Klansmen interviewed. (1:23) *Verba Buena Center for the Arts*. (Peitzman)

“13 Most Beautiful ... Songs for Andy Warhol's Screen Tests” See “The Mirror Stage.” *Palace of Fine Arts*. **SFBG**

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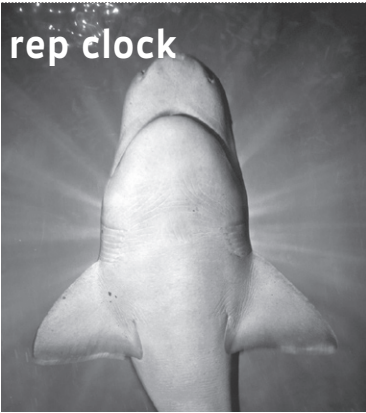
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rep clock



The largest predator in the San Francisco Bay — the sevengill shark — stars in *City of the Shark*, screening Thurs/29 at a benefit for Aquarium of the Bay.

Schedules are for Wed/28–Tues/3 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

AQUARIUM OF THE BAY Embarcadero at Beach, SF; (415) 623-5340. \$35. **City of the Shark** (McGuire, 2009), Thurs, 6. Event also includes a shark feeding presentation and full aquarium access.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$10. "Disposable Film Festival:" "Red Bucket Films," Fri, 8; works by Fritz Donnelly, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. "Noir City 7:" •**While the City Sleeps** (Lang, 1956), Wed, 7:30, and **Shakedown** (Pevney, 1950), Wed, 9:30; •**The Big Clock** (Farrow, 1948), Thurs, 7:30, and **Strange Triangle** (McCarey, 1946), Thurs, 9:30; •**The Unsuspected** (Curtiz, 1947), Fri, 7:30, and **Desperate** (Mann, 1947), Fri, 9:30; •**Beyond a Reasonable Doubt** (Lang, 1956), Sat, 2, 7:30, and **Two O' Clock Courage** (Mann, 1945), Sat, 3:45,

9:20; •**The Killers** (Siodmak, 1946), Sun, 1, 7, and **Sweet Smell of Success** (Mackendrick, 1957), Sun, 3:15, 9:30. For advance tickets, visit www.noircity.com. Theater closed Mon-Tues.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Che Part One** (Soderbergh, 2008) and **Che Part Two** (Soderbergh, 2008), call for dates and times. **Wendy and Lucy** (Reichardt, 2008), Jan 30-Feb 5, call for times.

EXPLORATORIUM 3601 Lyon; www.exploratorium.edu. \$9-14. "Cinema Arts at the Exploratorium:" **Utopia: A Living Documentary** (Green, work in progress), Fri, 7:30.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. •**Planet Earth: Fresh Water and Planet Earth: Seasonal Forests**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Pre-Code Gloss and Grit": **Twentieth Century** (Hawks, 1934), Fri, 6:30.

NILES ESSANAY SILENT FILM MUSEUM Edison Theatre, 37417 Niles Blvd, Fremont; www.niles-

filmuseum.org. \$9. "Pre-Code Follies," comedy and musical shorts and cartoons hosted by Kitten on the Keys, Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" "Back to the Beginning: From the Cinema of Attractions to Narrative Absorption," lecture by Marilyn Fabe, Wed, 7. "Man of Marvel: Andrzej Wajda:" **The Promised Land** (1975), Wed, 7:30; **Everything for Sale** (1968), Sat, 8:30. "The Essay in Cinema:" **The Man with a Movie Camera** (Vertov, 1972), Thurs, 7:30; **One Man's War** (Cozarinsky, 1981), Fri, 7:30; **Letter to Jane: The Investigation of a Still** (Godard and Gorin, 1972), Sat, 6; **A Diary for Timothy** (Jennings, 1945), Tues, 7:30. "Josef von Sternberg: Eros and Abstraction": **Thunderbolt** (1929), Sat, 4; **The Blue Angel** (1930), Sun, 2. "African Film Festival:" **Shoot the Messenger** (Onwurah, 2006), Sun, 4:45.

PALACE OF FINE ARTS 3301 Lyon, SF; www.sffs.org. \$25. "13 Most Beautiful ... Songs for Andy Warhol's Screen Tests," with a live score by Dean

and Britta, Tues, 8.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Zach and Miri Make a Porno** (Smith, 2008), Wed, 2, 7:15, 9:25. **Casino Royale** (Campbell, 2006), Thurs, 8. **Quantum of Solace** (Forster, 2008), Fri-Sat, 7:15, 9:30 (also Sat, 2, 4:15). **Stranded** (Arijon, 2008), Sun-Mon, 7, 9:35 (also Sun, 2, 4:30). **Religulous** (Charles, 2008), Feb 3-4, 7:15, 9:25 (also Feb 4, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Angry Monk: Reflections on Tibet** (Schaeidler, 2005), Wed-Thurs, 8:15. **The Beautiful Truth** (Kroschel, 2008), Wed-Thurs, 6:30. "Disposable Film Festival," Thurs, 8. **Happy-Go-Lucky** (Leigh, 2008), Wed, 7. **Synecdoche, NY** (Kaufman, 2008), Wed, 9:15. Call for Fri-Tues shows and times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. San Francisco Jewish Film Festival presents: **Greensboro: Closer to the Truth** (Zucker, 2007), Wed, 7:30. **La Chinoise** (Godard, 1967), Thurs-Fri, 7:30. **Lupe** (Rodriguez-Soltero, 1966) with "Fuses" (Schneeman, 1967), Sat, 7:30. **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316525-00 The following person is doing business as **FITNESS FEVER; MY TIME MESSAGE**, 1532 Taraval St., San Francisco, CA 94116. Norma Larson, 2621 Clement St., Apt 1, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/29/08. Signed Norma Larson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): January 7, 14, 21, 28, 2009 L#431501.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316664-00 The following person is doing business as **SAN FRANCISCO SCHOOL OF ECONOMICS; HENRY GEORGE HISTORICAL SOCIETY**, 540 Arballo Dr., San Francisco, CA 94132. Henry George School of Social Science of San Francisco California Non-Profit, 540 Arballo Dr., San Francisco, CA 94132. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Nov 15, 2008. Signed Ingo Bischoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 5, 2009. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431608.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316767-00 The following person is doing business as **OCTAVIA LOUNGE'S TRIPLE CROWN**, 1760-72 Market St., San Francisco, CA 94102. OL INC California, 1772 Market St., San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/09. Signed Larry Metzger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Jan 8, 2009. **Publication date(s): January 14, 21, 28, 2009 L#431611.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316787-00 The following person is doing business as **THE TIPSYPIG**, 2231 Chestnut St., San Francisco, CA 94123. Our Neighborhood Place, LLC, 2231 Chestnut St., San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/16/08. Signed Nathan Valentine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 8, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431803.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316793-00 The following person is doing business as **BLOOM CREATIVE**, 1040 Fulton St., San Francisco, CA 94117. Gregory J. Itts; Marsha Knight, 1040 Fulton St., San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/21/04. Signed Gregory J. Itts. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 8, 2009. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431607.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317008-00 The following person is doing business as **ALTERNATIVE PATIENTS COOPERATIVE**, 953 Mission St., Suite 108, San Francisco, CA 94103. Alternative Patients cooperative INC, CA, 953 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/19/08. Signed Kevin Pachett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 16, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431805.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317043-00 The following person is doing business as **EZ IDEA'S@DISCOUNT**, 195 7th St., #302, San Francisco, CA 94103. Eric James Seward, 195 7th St., #302, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Eric Seward. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431806.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317057-00 The following person is doing business as **CANINE ENDEAVERS**, 106 Webster St., San Francisco, CA 94117. Brendan Andrew Oates, 106 Webster St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Brendan Oates. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431804.**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317194-00 The following person is doing business as **THERAPEUTIC & BALANCING HEALING ARTS**, 2006 Chestnut St., Oakland, CA 94607. Rebecca Ann Boyles, 2006 Chestnut St., Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Rebecca A. Boyles. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on January 26, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431801.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **January 23, 2009.** To Whom It May Concern: The name of the applicant is: **CITY BEER STORE LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1168 Folsom St., Unit 101 San Francisco, CA 94103-6027. Type of License Applied for: **42-ON-SALE BEER AND WINE - PUBLIC PREMISES.** **Publication date: January 28, 2009 L#431802.**
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **December 23, 2008.** To Whom It May Concern: The name of the applicant is: **QVALE KJELL HAMMOND.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1000 Van Ness Ave., San Francisco, CA 94109-6971. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** **Publication date(s): January 14, 21, 28, 2009 L#431603.**
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **December 30, 2008.** To Whom It May Concern: The name of the applicant is: **301 MISSION RESTAURANT CO LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 301-301B Mission St., San Francisco, CA 94105-2243. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** **Publication date(s): January 14, 21, 28, 2009 L#431609.**
NOTICE. The Annual Report of the **BURK CHUNG FOUNDATION**, 837 Washington St., San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2008. **Publication date(s): January 21, 28, February 4, 11, 2009 L#431701.**
NOTICE OF PETITION TO ADMINISTER ESTATE OF: Guillermo Onate. CASE NUMBER: PES-08-291876. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of GUILLERMO ONATE. A Petition for Probate has been filed by: **ALBERTO TEMISTOCLES ONATE** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **HECTOR CARMONA** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: February 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Jan 26, 2009 by Gordon Park-Li, Larrisa Lotson Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: **LEONARDO DRUBACH**; 1534 Plaza Lane, # 341, Burlingame, CA 94010. TELE: 650-873-4955. **Publication date(s): January 28, February 4, 2009, L#431807.**

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The recipe

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Readers:

A few weeks ago, while I was writing about the sensation created by the release of the “bonding hormone” oxytocin at orgasm, I attracted the attention of a dear friend and major geek, whom we will call Bill. His wife is, um, Bachael. “Bachael and I have long been fans of the “warm gooey” feelings (as you so aptly described them) created by sex,” wrote Bill. “Turns out: you can get these feelings from your partner cooking you a really, really good meal, too. Who knew?”

“Oh yeah?” I responded. “Is there research?”

So he sent this:

R____g, B., “The Way to a Man’s Heart: Field Trial of a New Stuffing Recipe,” *Journal of Warm Gooey Feelings*, Vol. 12, No. 11, November 2008, p. 23.

Abstract:

Subject (n=1, a 43-year-old domesticated male) was conditioned with ethanol and fed an experimental diet consisting of stuffing and baked chicken to examine changes in behavior and neurochemistry. The chicken diet had been previously tested on the subject with good results but the stuffing was novel to this laboratory and was created as published in [1]. During the course of the experiment the subject was heard to make auditory noises commonly associated with sexual pleasure and exhibited “clingy” behavior toward his mate. Subject then exhibited postprandial narcolepsy and went to sleep at 8:15 p.m. while muttering endearments to his wife.

[1] “Italian Chard Stuffing,” *Sunset*, November 2008, p. 79.

Hey. I thought it was funny. You don’t have to. Bill also sent along a *New York Times* article (www.nytimes.com/2008/11/24/us/24sex.html) which I had read and meant to get to. It was about a pastor in Texas who assigned his married parishioners seven days of warm gooeyness: the Rev. Young, an author, a television host and the pastor of the evangelical Fellowship Church, issued his call for a week of “congregational copulation” among married couples Nov. 16, while pacing in front of a large bed. Sometimes he reclined on the paisley coverlet while flipping through a Bible, emphasizing his point that it is time for the church to put God back in the bed.

Since I don’t believe in God, I ought to find the idea of tucking up under the covers with him no more discomfiting than cuddling up with the Easter Bunny or Harvey or any other invisible rabbit, and yet I do. Then again, if you’re comfortable with making room for invisible rabbits or comfortably

capable of ignoring that part of the plan, the pastor is indubitably right. More sex does make for more intimacy, which does make for a better marriage or marriage-equivalent (you’ll notice that the latter is not included in the prescription).

“If you’ve said ‘I do,’ do it,” Young said. As for single people, he said, “I don’t know, try eating chocolate cake.” Lame, if you ask me. But, of course, it is not the job of a pastor in Texas to address the relationship-maintenance issues of the sin-living and the homosexual. It’s mine, though, and at the risk of pointing out the tediously obvious, the same goes for all persons of coupledness.

The article cannot help but mention two books I’d been meaning to get to, *365 Nights* and *Just Do It*, competing memoirs by members of married couples who agreed to have sex every night for a specified period (a solid year for the Mullers and 101 days for the Browns). Both couples claim that getting a book out of it never crossed their minds at first, and despite my generally jaundiced view of people who relate the super-intimate details of their lives on daytime TV, I do believe them. It’s tempting but probably unfair to lump the Browns and the Mullers in with stunt-memoirists like A.J. Jacobs, who first read the entire Encyclopedia Britannica and then followed every commandment in the Bible for a year, or Morgan Spurlock, who did the gross stunt with the McDonalds diet. Especially when considering that Jacobs shaved his beard and went back to wearing mixed fibers (and forgot most of what he learned from the encyclopedia), and Spurlock de-Supersized himself and shudders when he passes the Golden Arches, both the Browns and Mullers report greater intimacy and more (although, of course, also less) sex in the aftermath of their experiment. The Browns also reported being really, really tired.

Both books and all the participants may be eminently mockable (the couples are extremely perky and it’s easy to imagine them singing medleys of Christmas songs while wearing matching turtlenecks), but they are not stupid, and it’s not so easy to mock the results. And while I will never get a book contract for *Twice a Week, OK?: The Warm-Gooeyness Method Will Save Your Relationship*, I can at least try to sell it here. Hell, I may try it myself. But if I do, you won’t hear about it.

Love,
Andrea

Andrea is teaching *Sex After Parenthood at Day One Center* (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and privately. Contact her at andrea@altsexcolumn.com for more info.

psychic dream astrology

JAN. 28-FEB. 3

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ARIES

March 21–April 19

This is one of those times when the truth just works. So if it doesn’t feel right, don’t do it! Bust the moves that bring out your most authentic and warm parts. Stop banging your head against the wall of old limitations that you’re totally ready to leave behind.

TAURUS

April 20–May 20

Guilt is a mean mother that’ll eat you up and spit you out. Trying to find a place for blame won’t help things, either. Take responsibility for yourself and then let go. Humility is your greatest power in coping with interpersonal stress this week.

GEMINI

May 21–June 21

Have you ever moved out of a crappy apartment into a better place? Even if you’re improving your quality of life, it sucks to change. It takes all kinds of effort and it’s emotionally draining to make such a big, meaningful shift. Don’t let the bummers parts of the process deter you from upgrading your life.

CANCER

June 22–July 22

A brunette doesn’t just stroll into the beauty parlor, say “Make me a blonde,” then stroll out yellow-headed. Old color must be stripped with toxic, stinky goo first. The change takes mucho time and it can be uncomfy. In order to get somewhere new in your life, you have to be willing to

endure some pain.

LEO

July 23–Aug. 22

Forces of change are throwing you around, Leo. Whether it’s economic, personal or “other,” you are being called on to change your attitude and circumstances. The trick is to do it in stages. The lasting shifts are conservative ones, so screw your head on tight before proceeding.

VIRGO

Aug. 23–Sept. 22

You may want to take risks and stay safe at the same time. Or perhaps you want to do the same-old same-old, but are hoping for different results. Figure out which side of the pendulum you’re on, then make some firm decisions.

LIBRA

Sept. 23–Oct. 22

You are so high school, Libra. It’s like you totally know you have some big project due, but keep on finding reasons to put it off. No matter how awesome your reasons, the only fool you’re setting up for failure is the one in the mirror. Take good enough care of yourself to think about the long term.

SCORPIO

Oct. 23–Nov. 21

When your anxieties are at full tilt and you don’t know your ass from your elbow, it’s not the time to do your taxes. You are emotionally overwhelmed. Be patient with yourself. Sometimes you’ve got to drain the pool to properly clean it — and you are the

pool, buddy.

SAGITTARIUS

Nov. 22–Dec. 21

You’re chomping at the bit like a horse straining before a race. No matter how excited you are to progress to the next stage in your life, now is the time to spend QT with yourself and develop a strategy. There’s no sense in rushing something that’s good.

CAPRICORN

Dec. 22–Jan. 19

The good news: you’re doing the right things and going in the right direction. The bad news: you may not be able to calm your wrecked nerves and overactive mind! Capricorns are said to be patient, but not necessarily with things related to *them*.

AQUARIUS

Jan. 20–Feb. 18

You cannot control disaster, change, or the need for growth, dear one. All you can do is rise to the occasion with as much courage as you can muster. This week, the universe wants you to overcome old fears and conditionings by proactively *dealing* with them.

PISCES

Feb. 19–March 20

You tend to be a bit of a psychic sponge and get bogged down by other people and their needs. That means that when you’re having a hard time personally, you run the risk of getting so burnt out that you shut down. Don’t use your sensitivity as a shield from dealing with *your* problems. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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